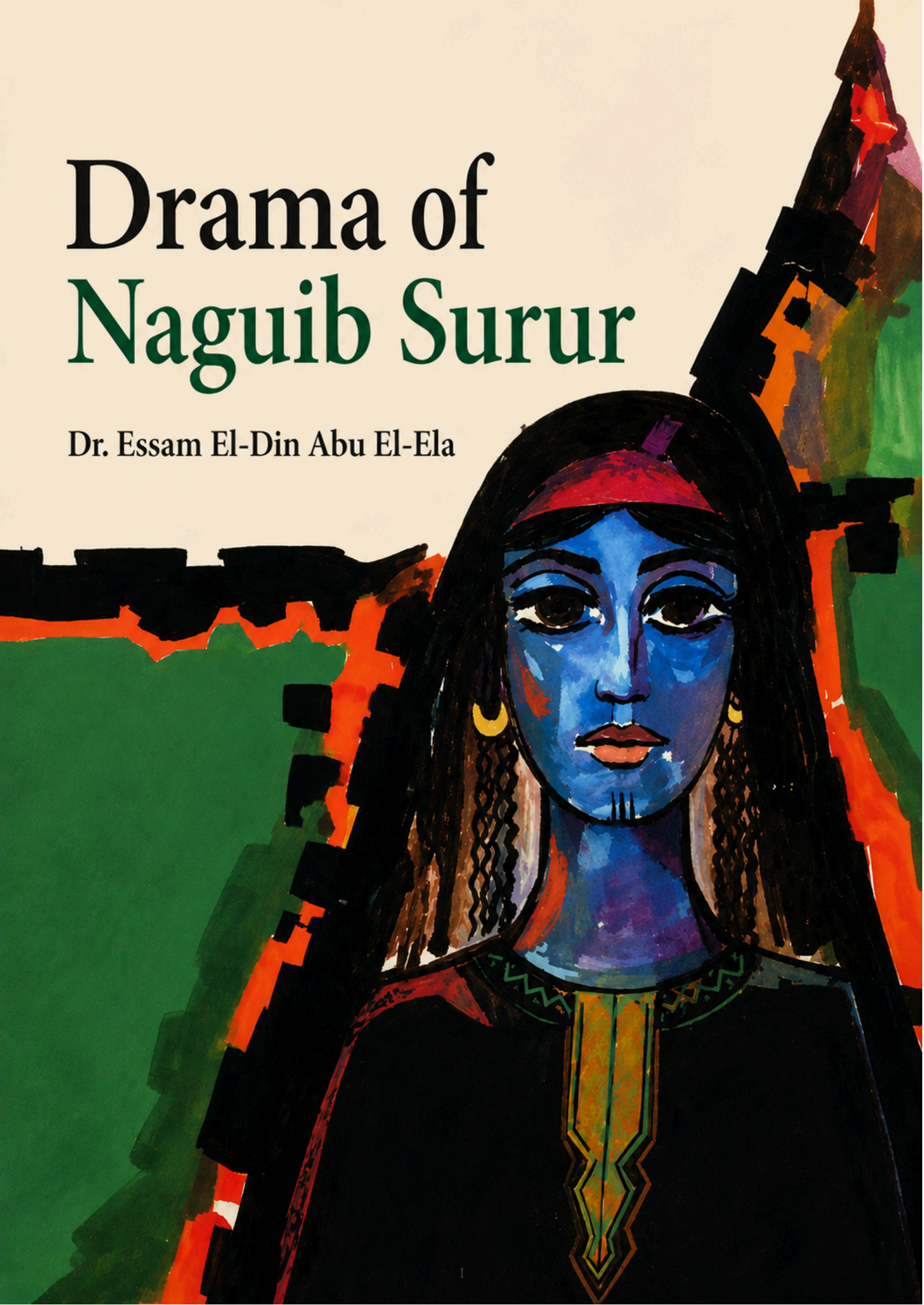
Drama of Naguib Surur

Dr. Essam El-Din Abu El-Ela



Drama of Naguib Surur: The Dramatic Employment of Folk Literature Forms

Dr. Essam El-Din Abu El-Ela

Original Publication Year: 1989

Acknowledgment

The researcher extends his sincere thanks and appreciation to Professors Dr. Ahmed Morsi and Safwat Kamal for their assistance in providing him with all information pertaining to the field of folk literature and for supplying all necessary references for the theoretical study.

He also extends his thanks and appreciation to Professors Dr. Hamdi El-Gabri and Dr. Ibrahim Hamada for their encouragement on the subject of the study and their fruitful discussions, from which the researcher benefited in the field of the applied study.

Introduction

When the researcher set out to write a critical article on the performance of the play *Where Can I Get People? (منين أجيب ناس)* (Where Can I Get People?) – directed by Murad Mounir on the stage of the Modern Theatre in the academic year 1984/1985 – he was struck by the enormous gap he found between the critical principles he had learned up to that point and the aesthetics of the theatrical performance. This was because the text of the play lacked traditional aesthetic technique (a single, fundamental event that develops to reach a moment of crisis, then climax, then resolution, and characters with clear dramatic features and objectives). Despite the work's lack of those traditional aesthetic techniques, it achieved widespread popular success. This paradox prompted the researcher to read the play's text until he was certain that this broad popular success was primarily due to the unconventional aesthetics of the text.

By studying the aesthetic technique of the text, the researcher realized that the secret of its success lay in the author's specific use of certain forms of folk literature. The researcher expanded the scope of the study to verify the validity of this preliminary conclusion by reading all of the author's works – published and unpublished – and reviewing the studies and articles of other scholars that briefly pointed to Naguib Surur's use of some folk literature forms in his theatre. The researcher did not find a single critical study dedicated to the role of these forms within the framework of the general technique of Naguib Surur's drama.

Thus, the scope of the study was narrowed to identifying these forms inspired by folk literature in the author's theatre and investigating the dramatic role they perform.

On this basis, the problematic of the study was defined in three points:

- What are the forms of folk literature used in Naguib Surur's drama?
- How were these forms used?
- Do these forms have dramatic functions or not?

In order to arrive at scientific answers to these questions representing the study's problematic, the researcher divided his study into two parts:

Part One – Presents the forms of folk literature used in Naguib Surur's drama, where it examines the nature of each form individually in terms of (its essence, the technique governing it, its types, and its functions).

Part Two – Undertakes a study of how these traditional forms are used in Naguib Surur's drama and the extent of their dramatic employment.

This part examined the above through only four texts:

- *Yassin and Bahiyya (ياسين وبهية)*
- *Oh Night, Oh Moon (آه يا ليل يا قمر)*
- *Tell the Eye of the Sun (قولوا لعين الشمس)*
- *Where Can I Get People? (منين أجيب ناس)*

This is because they primarily contain forms of folk literature, whereas the rest of the works did not pay fundamental attention to forms of this literature.

This part was specifically concerned with studying only three forms: the folk proverb, the folk song, and the myth. This is because they represent the greatest portion of the forms of folk expression used in the author's theatre.

During his study, the researcher encountered several obstacles, the most important of which were:

- The author attempted to compose some songs resembling folk songs, which caused confusion for the researcher between what Naguib Surur authored and what he derived from folk literature.
- The scarcity of specialized Arabic books in the field of folk literature, and the differences among their authors on the same subject, each according to the school to which they belong.

The researcher overcame the first obstacle by conducting a documentation process for the folk songs present in the texts of the author under study. Through this, he was able to identify the folk songs he would study and excluded songs whose attribution to folk literature was doubtful.

The researcher overcame the second obstacle by turning to the specialists themselves in the field of folk literature (professors from the Higher Institute of Folk Arts and the National Center for Folk Arts) to learn about certain specific aspects that were difficult for him to ascertain through the books specialized in folk literature.

The researcher used the descriptive method in the first part of the study, and employed the analytical method alongside the intertextuality approach in analyzing the texts inspired by forms of folk literature in the second part.

Part One

Forms of Folk Literature in Naguib Surur's Drama

Preface

Before delving into identifying the forms of folk literature used in Naguib Surur's drama, and before presenting each of these forms in terms of essence, technique, and function, we must define several terms: First: Heritage (*Turāth*) linguistically. Second: Folk Heritage (*al-Turāth al-Sha'bī*). Third: Folk Literature (*al-Adab al-Sha'bī*). So that we may clearly determine the cognitive field we are about to enter.

First: The Linguistic Concept of the Word "Heritage" (*Turāth*): The word *turāth* in the language means "what a man leaves behind for his heirs. Its root is *warith* (to inherit) or *wārith* (heir), where the *wāw* was replaced with a *tā'*. Thus, *turāth*, *irth*, and *wirth* are synonyms, as stated by Ibn al-A'rābī and later Ibn Sīdah. It is said: *wirth* and *mīrāth* refer to inheritance in wealth, while *irth* refers to inheritance in lineage (*ḥasab*); which points to a cultural inheritance, for lineage denotes the glories of forefathers and the honor of deeds that children inherit and take pride in singing about (1)."

Thus, the word *turāth* in the language of the Arabs "means inheritance, encompassing both wealth and lineage" (2). Regarding the history of the word, "the oldest texts in which the word *turāth* appears is the Qur'an, in Surah Al-Fajr: 'And you consume inheritance, devouring it altogether.' In ancient poetry, we find the verse by Sa'īd ibn Nāshib, an Islamic poet: 'If you treacherously destroy my house, it is A noble inheritance, caring not for the consequences.'

The word *turāth* remained limited in usage, substituted by the word *mīrāth* in many matters, until this modern era dawned upon us, and we found this word becoming widespread with the spread of the search for the past: the past of history, the past of civilization, art, literature, science, stories, and everything related to the ancient" (3).

Second: The Concept of the Term "Folk Heritage" (*al-Turāth al-Sha'bī*): The term "folk heritage" "is applied to all aspects of cultural lore that have been transmitted orally…" (4). The elements of folk heritage consist of "myths, epics, narratives, stories, folktales, elegies, songs, proverbs, and folk sayings" (5). Thus, the term "folk heritage" is synonymous with "oral heritage, or verbal art, or spoken arts, or oral literatures… all of which mean everything transmitted orally from lore, myths, celebrations, etc." (5). Or it is "oral literature, which concerns that entity composed of heritage, history, myth, stories, and tales that are narrated orally and informally from generation to generation, and which is not confined to non-literate or pre-literate societies but also exists in advanced civilizations with long histories and written heritage" (6).

Folk heritage has several key characteristics:

- It is oral.

- It is characterized by authenticity.
- It is characterized by realism.
- It is a product of the community, or characterized by a popular nature in innovation and dissemination, as each individual of the community may add to the stock of others or modify the givens of the production of those who preceded them.
- It overlaps with other branches of folk knowledge and arts (7).

Third: The Term "Folk Literature" (*al-Adab al-Sha'bī*): From the previous definition, it is clear that folk literature is a branch of folk heritage, which concerns all verbal or spoken arts. Its elements are some of the elements of folk heritage, such as myths, epics, narratives, stories, tales, elegies, songs, proverbs, and sayings, provided that these elements bear the characteristics of folk heritage: orality, authenticity, realism, and collectivity. Or as Ya'qūb Jarm says: "It is the sincere literature that emerges from the poetic soul in the form of words. It springs from a natural impulse and from the innate feelings that live within man. The difference between folk literature and artistic literature is that the first springs from the collective poetic soul, while artistic literature springs from the individual poetic soul. For this reason, the author of artistic literature is known, whereas the author of folk literature is unknown, because it is the product of collectivity" (8). Thus, Jarm adds two other characteristics: innateness and sincerity. There are many subsidiary characteristics that can be summarized as follows:

- Folk literature carries a renewable energy; that is, it does not have a fixed formula because of its circulation on the tongues of the community.
- It has its own character, in language and expression.
- It is concerned with extracting multiple meanings from a single word, as occurs in the *Mawwal*.
- Folk poetry has its own meters in its specific arts, which will become clear to us when discussing the folk song (9).

This is concerning some of the terms that will be repeatedly mentioned throughout Part One. As for the reason that prompted the researcher to choose specific forms of folk literature – namely songs, proverbs, and myths – it is because these very forms represent the greatest portion of the forms of folk literature used in Naguib Surur's drama.

Footnotes

1. Dr. Akram Diya' al-'Umari, *al-Turāth wa al-Mu'āṣarah* (Heritage and Contemporary Life), *Kitāb al-Ummah*, No. 10, 2nd ed. (Qatar: 1985), p. 25.
2. Ibid., p. 26.
3. 'Abd al-Salām Hārūn, *al-Turāth al-'Arabī* (The Arabic Heritage), *Kitābuka*, No. 35 (Cairo: Dār al-Ma'ārif, 1978), pp. 4, 5.
4. Fawzī al-'Antīl, *al-Fulklūr mā huwa: Dirāsāt fī al-Turāth al-Sha'bī* (What is Folklore?: Studies in Folk Heritage) (Cairo: Dār al-Nahḍa al-'Arabiyya, 1977), p. 375.
5. Al-Sayyid Ḥāfiẓ al-Aswad, *al-Turāth al-Shafāhī wa Dirāsat al-Shakhṣiyya al-Qawmiyya* (Oral Heritage and the Study of National Character), in *'Ālam al-Fikr*, Vol. 6, No. 1.
6. Ibid., pp. 273, 274.
7. See: ibid., pp. 274, 275.
8. Dr. Nabīla Ibrāhīm, *Ashkāl al-Ta'bīr fī al-Adab al-Sha'bī* (Forms of Expression in Folk Literature) (Cairo: Dār Nahḍat Miṣr, 1974), p. 67.
9. See: Dr. Kāmil Muṣṭafā al-Shībī, *al-Adab al-Sha'bī: Mafhūmuhu wa Khaṣā'iṣuhu* (Folk Literature: Its Concept and Characteristics), in *al-Turāth al-Sha'bī*, No. 3 (Iraq: Ministry of Culture, 1985), pp. 9–22.

Chapter One

The Folk Proverb

The folk proverb is distinguished from other forms of expression in folk literature in that it expresses the realistic and philosophical ideas with an empirical approach of a people, whereas we find that other forms of folk literature express the emotional orientation of that people (1).

The importance of this literary form stems from what scholars have concluded: "Folk proverbs may constitute a doctrinal constitution, and may at the same time be models that

must be emulated in behavior" (2).

Scholars have paid considerable attention to folk proverbs, setting boundaries that separate them from aphorisms. Based on the studies they conducted, they concluded that: "Proverbs are stories of people's experiences, for which they serve as titles; accompanying these titles is a summary of each. One rarely finds a proverb that does not carry with it this clarifying exposition of the course of the story's events and the nature of its characters. In contrast, the aphorism remains as it is, a statement without this clarifying detail. Moreover, the proverbial experience is general, while the aphoristic experience is almost private. That is, the proverb is dictated by the particular as well as the general, whereas the aphorism is mostly dictated only by the particular" (3).

Numerous specialized studies concerning the folk proverb—from the perspectives of intellectual content and artistic form—have multiplied to the extent that we can delineate the features of both content and form. Some scholars see that folk proverbs are "those traditional sayings that summarize an experience or a philosophical idea" (4). Meanwhile, a second group views the content of the folk proverb as nothing more than "a truthful situation that stores a point of view which may not be on the correct ideological trajectory but carries the dust of material social experiences. The proverb, as an expression, formulates the material situation without theoretical mediation" (5).

Sheikh Jalāl al-Ḥanafī agrees with this view in his book *al-Amthāl al-Baghdādiyya* (Baghdadi Proverbs) when defining the proverb, where he says: "Proverbs among every people are the summary of their experiences and the yield of their expertise. They are sayings that indicate hitting the mark and fitting the joint. This is from the perspective of meaning. As for the perspective of structure, the distinctive proverb is distinguished from other speech by brevity, delicate metaphor, and beauty of rhetoric. Proverbs are a type of expression of what the soul abounds in knowledge, experience, and realistic truths, far removed altogether from illusion and imagination. Hence, proverbs are distinguished from poetic sayings" (6). Based on this definition, the content of the proverb is characterized by:

- It is the essence of an experience or the yield of human expertise.
- It has a meaningful purpose.
- The meaning of the proverb corresponds to the meanings of similar experiences.

- It is the result of knowledge, experience, and realistic truths.
- It does not employ its material from illusion or imagination.

This definition also adds some features of form in the folk proverb, requiring:

- Brevity.
- Gentleness and ease of expression.
- Beauty of rhetoric.

Professor Aḥmad Amīn agrees with this view in his book *Qāmūs al-ʻĀdāt wa al-Taqālīd wa al-Taʻābīr al-Miṣriyya* (Dictionary of Egyptian Customs, Traditions, and Expressions), but he adds to the givens of the previous definition. He sees that "proverbs are a type of literature distinguished by brevity of wording, beauty of meaning, delicacy of simile, and excellence of metonymy. There is hardly a nation devoid of them. The merit of proverbs is that they spring from all classes of the people" (7). Professor Aḥmad Amīn's addition regarding the element of the proverb's popularity is a significant addition, for folk proverbs – as Friedrich Seiler says in his book *German Proverb Lore* – are "the saying current on the tongues of the people, distinguished by an educational character and a complete literary form that rises above familiar forms of expression" (8). Thus, we can extract the characteristics of the proverb from Seiler's definition as follows:

- Characterized by prevalence and dissemination among the masses of the people.
- Characterized by an educational character.
- Possesses a complete literary form.
- Rises above familiar forms of expression.

The characteristic of the proverb's popularity faces no objection from scholars or non-scholars. As for the educational character, it is a matter that requires discussion, in the researcher's view. The proverb becomes educational if an individual benefits from it before venturing into an experience, realizes the outcome of that experience through others, or has the outcome confirmed to them in one way or another. In this case, the proverb has benefited this individual and convinced them to refrain from venturing into that experience. However, if the proverb is uttered by an individual after the experience, the educational character is negated in that case. As for the completeness of the literary form, it means two things: first,

that the form and meaning are in accord; second, that the meaning is complete within the framework of the form in which the proverb is presented. These two matters are very important for the necessity of the proverb's impact on its listeners, from the researcher's perspective.

As for the elevation of the folk proverb over familiar forms of expression, it pertains to the issue of form, where the proverb is distinguished by simplicity of expression and beauty of rhetoric. Krappe agrees with Seiler on the characteristic of the educational character of the proverb, saying: "The two fundamental characteristics of the proverb are: the educational character in terms of subject, and succinctness and concentration in terms of style" (9). Here we detect a new characteristic of the proverb's form according to Krappe, which is "succinctness and concentration," which helps the listener absorb and memorize it immediately upon hearing it. Accordingly, the proverb "expresses a general truth or a common verity. To the extent that proverbs mitigate the hortatory tendency, they favor or praise virtues and take note of stances on problems. The prevailing idea, of course, is the idea of warning against excess" (10). This idea of warning, which makes the proverb a source of education, presents the outcomes of experiences that many generations have gone through, and places before its listeners the results of these experiences so that they may assimilate them in similar experiences they encounter. Regarding the sources of the proverb, studies concerned with folk literature in general and folk proverbs in particular have concluded that: "The folk proverb, like the classical proverb, arises as a result of individual or collective human experiences that may be deeply rooted in a particular people. The proverb may be of recent composition, but it spreads rapidly and easily because it touches an aspect of its listeners' feelings or strikes a sensitive chord in their souls" (11). Thus, the process of interpreting the folk proverb occurs when "the proverb lives in life and in the world of literature, that is, if the experience has such an impact on our souls and if we speak of it in such a manner" (12).

This means that there is a congruence between the experience of the proverb and the experiences encountered by the people; only then are proverbs invoked and consequently circulated. There are other conditions that must be met in the proverb itself for it to have staying power: "experience, awareness, sincerity, and good performance; so that it can circulate on tongues and be grasped by people generation after generation, using it to judge

their similar affairs" (13). Krappe sees that "the ethical educational character is the reason for the dissemination of proverbs everywhere" (14). Thus, he adds another reason to the ones we mentioned.

Concerning the composition of the vocabulary and sentence structure of the folk proverb, we find:

- Words are used artistically, remote from any linguistic specification; these words can link ideas together in a strong and cohesive manner.
- Folk proverbs do not know a uniform structure that presents the idea sequentially; rather, the proverb offers snapshots of the experience. Through these snapshots, the meaning emerges, as in:
    - "Why are you interfering? Mind your own business…"
    - "The faithful one gets nothing but his clothes torn."
- Some proverbs employ structures of contrasting sentences to depict life's contradictions, such as:
    - "Consult them but disregard their counsel."
- Some proverbs rely on logical construction linking cause and effect; these proverbs start with a subordinate clause beginning with "He who…" and a main clause, like:
    - "He who has a backer will not be hit on the belly" (15).
- Meter and rhythm contribute to creating the closed form; as soon as the two approximately matched phrases in meter and rhythm end, the proverb ends, such as:
    - "Clip your bird's wings… lest it grow accustomed to another."
- Some proverbs have a narrative character; such proverbs use the word 'saying,' as in:
    - "They struck the one-eyed man on his eye; he said, 'A loss upon a loss.'"
- The folk proverb often attempts to embody the idea through imagery, such as:
    - "When the donkey is full, it scatters its fodder." This is a truth that has lost its generality and gained abstract character, becoming a proverb (16).
- There are proverbs that involve comparison, such as:

- “Red as a rose” (17). Such comparison strengthens and highlights the meaning.

These are the characteristics of form in the folk proverb. There are also characteristics related to the subject the proverb revolves around, which can be summarized as follows:

- “Affirmation of a truth, such as: ‘There is no tree but the wind shakes it’” (18).
- “Connection to specific rituals, such as: ‘The final medicine is cauterization’” (19).
- “Proverbs containing a reference to a craft, custom, or belief, like: ‘The carpenter’s door is loose’” (20).
- “Proverbs containing a concise affirmation of a legal principle, like: ‘The neighbor has the right of preemption’” (21).
- “Proverbs related to agriculture, like: ‘The watermelon only grows in its own field’” (22).
- “Proverbs linked to a specific situation, like: ‘Walk on a foul path rather than pass through Qena’” (23).

Some researchers attribute the variation in style within the same proverb to several reasons, including “that individual minds formulated the proverbs, and the general public disseminated, circulated, and transmitted them. For this reason, modifications and alterations appeared in the styles of proverbs. While these modifications were not intentional in the case of folktales, but rather the result of forgetfulness or memory lapse, proverbs were subjected to deliberate modifications and alterations” (24). Thus, the alteration in the utterance of a folk proverb is intentional, unlike other forms of expression in folk literature, where such alteration results from forgetfulness. Therefore, there is at least one reason that justifies this intentional alteration. Some researchers attribute this to: “The proverb is the essence of an experience by which a person expresses that experience, what they benefited from it, and what judgment they formed of it. Experiences are encountered by all people, the learned and the ignorant alike. As a result of this broad participation in experiences, judgments differ, or the words expressing those experiences differ. The judgment of an experience is undoubtedly influenced in a particular way by the person judging it; what the experience stirs in one soul differs somewhat from what it stirs in another. Moreover, the person experiencing it and who is in the process of judging it varies in ability, performance, feeling, and sensation” (25).

The researcher attributes the reasons for this change in style within the same proverb to two main factors: the first concerns the difference in geographical environment from one area to another – within the same country – and consequently the difference in the vocabulary of the material in this environment from that in another. This is why the Bedouins in North Sinai, characterized by aridity, do not use proverbs about agriculture as we find in areas famous for agriculture in Egypt. That is, the linguistic vocabulary of a single proverb changes according to the material givens of the place. The second concerns the change of some vocabulary in the same geographical area as a result of historical development. This justifies the loss of some proverbs from the people's memory due to changing historical circumstances and the disappearance or alteration of some crafts, tools, and materials. This may change the vocabulary of a single folk proverb by placing a new lexical item related to a modern material in place of an old one that human progress has consigned to oblivion. Thus, we have presented some viewpoints concerned with the reasons for the change in style of a single proverb, or the existence of the same proverb in more than one linguistic formulation.

Regarding the popularity of the proverb, or its characterization as popular, Krappe believes that "the educational character of the proverb, which is direct in most cases, indicates that the proverb is an invention crafted by popular genius" (26). However, the researcher differs with Krappe in this regard – according to the definition of folk literature we mentioned earlier – for the educational character is a feature of most formal, written literatures, being direct in some modern literary currents. Yet such literatures are not considered popular. The characteristic of popularity arises from the proverb's prevalence and circulation in different regions across different times.

What remains is the function of the folk proverb. Scholars see that folk proverbs "perform a function of justifying actions and stances, and also perform a function of regulating desires and deeds" (27). Or "people live by them, exemplifying them in similar experiences they encounter" (28). Thus, we see that the function of the folk proverb is a practical function, where the individual takes the experiences of the past as a cognitive touchstone for dealing with the givens of the present.

Examples of the Origins of Folk Proverbs Used in Naguib Surur's Drama

- “The hungry man dreams of loaves of bread” (29).
- “How many wronged ones are in prison” (30).
- “He creates forty from a single likeness” (31).
- “Money the house needs is forbidden to the mosque” (32).
- “Die, O donkey, until the fodder comes to you” (33).
- “Eat him for lunch, lest he eat you for dinner” (34).
- “How many tricks are in the bag, O snake charmer” (35).
- “Silence is a sign of consent” (36).
- “He who marries my mother, I’ll call him uncle” (37).
- “What threw you onto the bitter? He said: What is more bitter than it” (38).
- “Out of sight, out of heart” (39).
- “O you who intervenes between the onion and its peel, you’ll get nothing but its stench” (40).
- “Striking the dead is forbidden” (41).
- “What is written on the forehead, the eye must see” (42).
- “Entering the bathhouse is not like leaving it” (43).
- “Tip the pot over, and the girl will resemble her mother” (44).
- “She wants a funeral to have her fill of wailing” (45).
- “Your tongue is your horse: if you protect it, it protects you; if you betray it, it betrays you” (46).
- “Good morning, neighbor; you’re in your house and I’m in mine” (47).
- “A whole ardab that isn’t yours, a half keila of it won’t come to you… your beard gets soiled… and you tire yourself carrying it” (48).
- “After me, the deluge” (49).
- “Words of the night are buttered; when morning rises, they melt” (50).
- “I brought you, O ‘Abd al-Mu‘īn, to help me; I found you, O ‘Abd al-Mu‘īn, wanting to be helped” (51).
- “He who sees the misfortunes of others finds his own misfortunes easy” (52).
- “The idle man acts as a judge” (53).

- “As the master dies, he learns” (54).
- “One satisfying morsel suffices a hundred” (55).

Footnotes

1. See: Muḥammad Ibrāhīm Abū Sinna, *Falsafat al-Mathal al-Sha‘bī* (The Philosophy of the Folk Proverb), *al-Maktaba al-Thaqāfiyya*, No. 381 (Cairo: al-Hay’a al-Miṣriyya al-‘Āmma lil-Kitāb, 1984), p. 10.
2. Dr. ‘Abd al-Ḥamīd Yūnus, *al-Usṭūra wa al-Fann al-Sha‘bī* (Myth and Folk Art) (Cairo: al-Markaz al-Thaqāfī al-Jāmi‘ī, 1980), p. 119.
3. Muḥammad Qindīl al-Baqlī, *al-Amthāl al-Sha‘biyya* (Folk Proverbs), *Kitābuka*, No. 44 (Cairo: Dār al-Ma‘ārif, 1978), p. 6.
4. Dr. Nabīla Ibrāhīm, *Ashkāl al-Ta‘bīr fī al-Adab al-Sha‘bī* (Forms of Expression in Folk Literature) (Cairo: Dār Nahḍat Miṣr, 1974), p. 160.
5. Muḥammad Ibrāhīm Abū Sinna, op. cit., p. 11.
6. Dr. Nabīla Ibrāhīm, op. cit., p. 161.
7. Ibid.
8. Ibid., p. 162.
9. Alexander Haggerty Krappe, *‘Ilm al-Fulklūr* (The Science of Folklore), trans. Rushdī Ṣāliḥ (Cairo: Dār al-Kitāb al-‘Arabī), p. 235.
10. Krappe, op. cit., p. 242.
11. Muḥammad Qindīl al-Baqlī, op. cit., p. 9.
12. Dr. Nabīla Ibrāhīm, op. cit., p. 166.
13. Muḥammad Qindīl al-Baqlī, op. cit., p. 4.
14. Krappe, op. cit., p. 236.
15. Dr. Nabīla Ibrāhīm, op. cit., p. 169.
16. Ibid., p. 118.
17. Fawzī al-‘Antīl, *Bayn al-Fulklūr wa al-Thaqāfa al-Sha‘biyya* (Between Folklore and Popular Culture) (Cairo: al-Hay’a al-Miṣriyya al-‘Āmma lil-Kitāb, 1978), p. 314.
18. Ibid., p. 311.

19. Ibid., p. 312.
20. Ibid., p. 315.
21. Ibid.
22. Ibid., p. 313.
23. Ibid., p. 312.
24. Krappe, op. cit., p. 241.
25. Muḥammad Qindīl, op. cit., p. 7.
26. Krappe, op. cit., p. 236.
27. Dr. ‘Abd al-Ḥamīd Yūnus, op. cit., p. 119.
28. Muḥammad Qindīl al-Baqlī, op. cit., p. 8.
29. Muḥammad Ṣafwat, *al-Amthāl al-Sha‘biyya* (Folk Proverbs) (Cairo: Maktabat Miṣr, 1978), p. 29.
30. Ibid., p. 46.
31. Ibid., p. 46.
32. Ibid., p. 40.
33. Ibid., p. 34.
34. Ibid., p. 69.
35. Ibid., p. 82.
36. Ibid., p. 14.
37. Muḥammad Ibrāhīm Abū Sinna, op. cit., p. 20.
38. Muḥammad Ṣafwat, op. cit., p. 10.
39. Ibid., p. 63.
40. Ibid., p. 53.
41. Ibid., p. 48.
42. Ibid., p. 23.
43. Ibid., p. 30.
44. Ibid., p. 36.
45. Ibid., p. 33.

46. Ibid., p. 19.

47. Dr. Nabīla Ibrāhīm, op. cit., p. 166.

48. Muḥammad Ibrāhīm Abū Sinna, op. cit., p. 82.

49. Muḥammad Ṣafwat, op. cit., p. 19.

50. Muḥammad Ibrāhīm Abū Sinna, op. cit., p. 23.

51. Muḥammad Ṣafwat, op. cit., p. 20.

52. Ibid., p. 18.

53. Ibid., p. 72.

54. Ibid., p. 45.

55. Ibid.

Chapter Two

The Folk Song

"The folk song, which lived for long centuries – like all our literary heritage – despised by the educated classes (in the specific sense of culture) and their ilk in our society, has now begun to impose itself on artistic and cultural life, stirring intense debate and sharp discussion among scholars on the one hand, and between artists and critics on the other. The matter does not stop at this limit alone; a third party enters the arena: the audience of creators and connoisseurs of this art form" (1).

The folk song has many definitions that attempt to delineate its features so that it can be distinguished among other folk verbal arts. Among these definitions is that it is: "a lyric poem set to music, of unknown origin, which appeared among illiterate people in past times and continued in use for a considerable period of time, usually a continuous one" (2).

Bolikovsky emphasizes, in his definition, the attribution of the folk song to the different classes of the people, where he sees that "the people are its owners and authors." He denies that merely repeating the song or its circulation is what confers the characteristic of popular

upon it, stating: “The folk song is the song created by the people, and it is not the song that merely lives in a popular atmosphere” (3).

Hans Mersmann justifies the attribution of this type of song to all the people due to “the folk community’s modification of the patterns of expression that individuals create, and its subjection of them to its collective sentiment and mind, so that they suit the expression of its multiple needs. Hence, he describes the folk song as: the song that the people have modified according to their will, after they came to possess it completely” (4).

In contrast, Richard Weiss stands on the opposite side to where Bolikovsky stands, as Weiss sees that the folk song is not necessarily the song created by the people, but rather it is: “the song that the people sing and that performs functions needed by the folk community” (5).

As for George Herzog, he says of the folk song that it is: “the prevalent or widespread song in the folk community, and that it encompasses the poetry and music of rural groups and communities whose literatures are transmitted through oral narration without the need for writing or printing” (6).

Dr. Ahmed Morsi believes that several criteria must be met for a folk song: First: Prevalence. Second: There is no written text for it; therefore, multiple texts of the same song exist within the same community, i.e., it has more than one form. Third: The folk song is characterized by flexibility and continuous modification to face new patterns of life. Fourth: It is more conservative of the musical styles used in it. Fifth: The names of its composers are unknown. Sixth: The attribute of popularity can be conferred on songs created by an individual if they dissolve into the folk heritage of the community (7).

Thus, “the author of a folk song is an individual, meaning that the one who initially composed it was a single person, sometimes a known literary figure, or a common man whose name remained obscure, shrouded in ambiguity. Its composition may be due to improvisation, but this is not a constant condition. Moreover, folk songs are collective, meaning their text does not remain fixed; rather, alterations, modifications, and additions occur to it” (8).

Dr. Ahmed Morsi sees that the reasons for these changes that appear in the transmitted folk songs are almost limited to:

- Errors in hearing.
- Forgetfulness.
- Failure to understand the words or the relationship of words to each other (9).

However, the researcher believes that the most important reason for these changes in the vocabulary of the folk song is the change in the vocabulary of popular reality itself. For example, if an old folk song dealt with the subject of speed, the simile would be to horses. But what is the place of this rhetorical image among the vocabulary of our present reality, where the airplane and the rocket dominate? Therefore, the decisive factor in the issue of changing the vocabulary of the folk song is the change in the vocabulary of popular reality itself, which undergoes continuous change, with the folk song chasing after it to replace the vocabulary that has changed in reality. Thus, "the characteristic of permanence and continuity of the folk song in its natural state is achieved not through documentation, but through oral and auditory transmission" (10).

When it becomes difficult for us to "draw a line in real life between folk songs and popular songs – for much of what we consider folk songs were originally popular songs, but we have no writings indicating their author or the occasion for which they were composed – in such a case, their prevalence and continued circulation suffice to consider them folk songs" (11). The folk song is divided – according to the function it performs – into three categories: First: Social Occasion Songs. Second: Work Songs. Third: The Mawwal (12).

Below is a detailed explanation of each category separately:

First: Social Occasion Songs: These are "songs sung on a social occasion celebrated by the people, such as weddings, circumcisions, the seventh-day naming ceremony (*subūʿ*), pilgrimage, saints' festivals (*mawlid*), etc. They must serve their occasion. The function of this type is to reveal the system of the real society in which the people live, a society that is experiencing a period of civilizational conflict between deeply rooted old values on the one hand, and the civilizational development that invades it and forces it to change some of its concepts on the other. This type also reveals the image of the structure of folk society" (12).

For example, there are "Birth Songs" that begin accompanying the newborn from the first days its eyes see the world. In Egypt, folk society celebrates the birth of male children

greatly… This celebration takes place on the night of the seventh day after the child's birth. This occasion is one of the least in which the folk song contributes a significant role, as they are very few. They are sung by children carrying candles and circling with a woman who sprinkles salt around the house: "Your earrings, your anklets… gold earrings in your ears" (13).

As for "Circumcision Songs," it is "an occasion to which society devotes a great deal of attention, reflected in the multiplicity of folk songs. These are songs sung by professionals and non-professionals alike… The circumcision songs depict the customs associated with the circumcision operation itself" (14). It should be noted that "songs do not mention female circumcision at all" (15).

There are also "Cradle Songs," which are "songs sung by the mother to her child – male or female – as she rocks them to sleep, or to stop them from crying, or to play with them, dance them on her knee, and teach them simple basic movements like walking, moving hands, clapping, etc. These songs are characterized by being usually short, and also by their quiet performance and soft tone. They are not collective in their performance" (16). For example: "O Lord, may he sleep, O Lord, may he sleep… And I'll slaughter two pigeons for him; I'll make you laugh, O pigeon… just so my beloved sleeps" (17).

There is another type of social occasion song known as "Children's Game Songs," a type "known to folk societies in their diversity, played only by children. These songs are characterized by a great degree of simplicity of structure and naivety of expression. The rhythm of these songs is subject to the rhythm of the movement or movements performed by the children during play" (18). These songs are divided into two parts: The first: not linked to a game with a specific entity, but is suitable to accompany movement alone (19). The second: the play depends on a little drama in which players – boys and girls – participate (20).

Another type of social occasion song is known as "Religious Songs," which are "most closely linked to the religious occasions celebrated by folk society in Egypt. These songs enjoy great respect stemming from the nature of the occasion on which they are sung and the content they celebrate. They are essentially connected to the religious beliefs deeply rooted in the conscience of the occasion celebrated by all Muslims in Egypt and throughout the Islamic world, as well as to the specific religious occasions linked to saints in general" (21).

“Scholars believe that individual composition, not collective, is the predominant characteristic, an established and undeniable fact, as they exhibit a great deal of craftsmanship that extends to their content and also their language, which tends to be classical or close to classical Arabic, thus differing from the common style in other folk songs” (22). Despite this, “many of these songs are also composed in colloquial language, like other folk songs, especially in religious narratives” (23).

Second: Work Songs: “Work songs are characterized by multiple themes; they rarely take their subject from work itself. This feature is not exclusive to Egyptian work songs but is a feature of work songs worldwide” (24).

“The rhythm in the work song is subject to the regular, repeated movements of the work, and that is the predominant style or the feature that distinguishes them from other types of folk songs… This does not apply to all work songs but is restricted to regular work only, such as during collective fishing, rowing, or construction work” (25).

The work song aims to coordinate the work movement, increase the workers’ ability to exert effort, and synchronize their movement in a regular beat that unifies this movement. Collective work, especially what is characterized by the regularity of its performance, is usually accompanied by a song” (26).

“The regular rhythmic movement that the song retains and maintains contributes to linking the individual worker to the whole group” (27). For this reason, some scholars see that work songs may “lack thematic unity; as the work period may be prolonged, forcing the singer to add to the song whatever comes to mind, as long as the words fit the melody of the song” (28).

“There is a second type of work song that is not subject to regular rhythm, because the work itself is not subject to regular movement. Among the many examples of this type are the songs sung by girls during cotton picking, or sung by the farmer while plowing the land or watching the water wheel. These forms – except for cotton-picking songs – have become rare due to the introduction of the portable transistor radio, which is easy to carry and move around with; it is one of the main factors that caused this type of song to retreat” (29).

Third: The Mawwal: Scholars differ on the classification of the Mawwal into types. Some see that "the Mawwal is of two types: the Green Mawwal and the Red Mawwal. The Green Mawwal is associated with freshness and life, that is, it is the Mawwal that sings of love. The Red Mawwal is a Mawwal that conveys a person's anguish and hope, not from love, but from fear of the loss of moral values… The Mawwal alerts the people to their authentic moral values, which they fear will be lost in the rush of civilizational advancement and the scramble for material gain, where matters can become confused for people" (30).

Others, including Dr. Ahmed Morsi, see that "the term Mawwal is actually applied to more than one form of sung folk expression. We can divide the Mawwal into two distinct types: The first: what has settled into a specific, defined form that it does not exceed, with the meaning being complete within its boundaries. Of this type is the 'Baghdadi Mawwal,' characterized by consisting of four lines with a single rhyme. The second: what they called the 'Lame Mawwal' (*al-Mawwāl al-A'raj*) or the 'Quintet' (*al-Khumāsī*), because it consists of five lines: the first three and the fifth share the same rhyme, while the fourth line has a different rhyme" (31).

According to the second classification, there is "a third type consisting of seven lines; thus, folk artists call it the 'Septet' (*al-Subā'ī*) or *al-Sab'āwī*. This type of Mawwal is distinguished by the fact that the first, second, third, and seventh lines agree in rhyme, while the fourth, fifth, and sixth lines have a different rhyme. This type is the most common and widespread type of Mawwal in Egyptian folk society, especially among professional singers; it is the form in which narrative Mawwals are usually composed" (32). Therefore, the second classification – concerned with Dr. Ahmed Morsi – of Mawwal types is better than the first, because the second is concerned with the specific form of the Mawwal, whereas the first is concerned with the subject, which changes according to the circumstances of its singing. In any case, the Mawwal "is often composed in the *basīṭ* meter (*mustaf'ilun fā'ilun mustaf'ilun*), but this meter often becomes irregular on the tongues of folk artists who rely on music as an aid to their singing; they rely on assimilating, prolonging, or shortening letters so that they can fill the gaps arising from not observing the meter. This is due to reliance on memory in folk circles and to oral transmission" (33).

“The folk artist has exploited the Mawwal to narrate narrative events that happened, or could happen, in their social environment. The purpose of narrating these Mawwals is the same purpose as narrating non-narrative Mawwals: lamenting the erosion of moral values in life on the one hand, and extolling behavior characterized by manliness and authenticity on the other” (34). “It is rare for any public occasion in our folk society to be devoid of a singer reciting a narrative Mawwal” (35).

“The most famous of these Mawwals in Egypt are: The Mawwal of Adham al-Sharqāwī, the Mawwal of Ḥasan and Na‘īma, the Mawwal of Bahiyya and Yāsīn, and the Mawwal of Shafīqa Metwalī” (36).

Folk artists have named the parts of the Mawwal as follows:

- The Threshold (*‘Ataba*): comprises the first three lines of the Mawwal.
- The Cover (*Ghiṭā*): the last line in all forms of the Mawwal.
- The Rein (*Radfa*): the lines following the Threshold (37).

It is worth noting that “the narrative Mawwal loses much of its impact if recited without musical accompaniment. Music is an important and essential element in its structure, as it contributes to expressing the various situations the Mawwal is full of, increasing their effect and the listeners’ emotional engagement with them. It also contributes clearly, along with the poetry, to shaping the general picture drawn by the Mawwal. Hence, the two units – poetic and musical – are completely inseparable in the narrative Mawwal; neither can do without the other” (38).

In narrative Mawwals, which often take their subject from the family of the Prophet (PBUH) and the miracles associated with them, such as Imam al-Hussein, Sayyida Zaynab, and others (may God be pleased with them) (39), we find that “they include prose sections, which are usually few. The sung poetic text is the foundation, while the prose sections serve, in such cases, the function of narration or commentary on situations that the sung poetic text cannot encompass” (40).

There is an important observation that we must attend to in all of the above: “seeking a literary content at the same level that one might demand from poetry or other forms of elite art

is not of great importance for the folk song, because what is primarily important is the functions the folk song performs in society" (41).

The reason for this is that "elite art makes creativity and composition subject to a degree of consciousness, and emphasizes that innovation, whether in form or content, is the work of the creative individual. Folk creativity, on the other hand, usually adapts, in a way that is easily observable, to traditions and their continuity. Its creator is also less conscious of the aesthetic principles or values under whose influence they work" (42).

What then happens when both creators – the individual and the collective – unite in the crafting of a single artistic work? This is what the part on the employment of folk literature forms in Naguib Surur's drama will answer.

Examples of Folk Songs Used in Naguib Surur's Drama

First: Songs: 1. "Nīnā nām… nīnā nām Wa adbaḥlak gōzēn ḥamām Mā tekhāfshī yā ḥamām Bāḍḥak ʻalā Ḥusayn lammā ynām" (43).

2. "Lammā qālū di baniyya Ethaddit el-ḥēṭa ʻalayya We gābū lī el-bēḍ be'ushru We badāl el-samn mayya" (44).

3. "Lammā qālū di baniyya Qālū el-ḥabība gayya Teʻgen we tekhbez lī We temlalī el-bēt mayya" (45).

4. "Lammā qālū da walad Enshadd ḥēlī wensand We gābū el-bēḍ me'ashshar Wa ʻalayya samn el-balad" (46).

5. "Maktūb yā nās mel-qadam lī-rās Katabū sīdī wa ana eish b-īdī Garḥī min el-mayya mekrān ʻalayya Ṣaʻīb ʻalayya, farrāg el-ḥayy Yā ghorāb el-bayn, waddītuhum fayn" (47).

Second: Mawwals: a) Example of a Quintet Mawwal: "Yā tāger el-wedd, howwa el-wedd shagara fall Wala sawāqī el-wedād nazḥat wa mā'ha qall Ayām benshrab ʻasal wa ayām

benshrab khall Wa ayām nnām ‘al-farāsh wa ayām nnām fī el-ṭall Wa ayām betīgi ‘ala el-awlād el-uṣūl tenzall” (48).

b) Example of a Narrative Mawwal:

1. Yassin and Bahiyya (ياسين وبهية) *The Singer*: “Yā Bahiyya, tell me who killed Yāsīn…” *The Chorus*: “Who killed Yāsīn…” *The Singer*: “The Sudanese killed him, from the mountain pass of the dromedary…” *The Chorus*: “From the mountain pass of the dromedary…” *The Singer*: “And Bahiyya went to the courts, she hired an agent…” *The Chorus*: “She hired an agent…” *The Singer*: “And rule with justice, O judge… before you are the wronged…” *The Chorus*: “Before you are the wronged…” *The Singer*: “He tilted his fez to one side and sentenced them to four years…” *The Chorus*: “And sentenced them to four years…” *The Singer*: “Two were acquitted… and three got life…” *The Chorus*: “And three got life…” *The Singer*: “And two in the high prison… and three in the cells?” *The Chorus*: “And three in the cells…” *The Singer*: “And they gave me a blank cheque… and they came to me on the canal…” *The Chorus*: “And they came on the canal…” *The Singer*: “They lined us up four by four… they said to me, ‘You’re a camel driver’…” *The Chorus*: “And they said to me, ‘You’re a camel driver’…” *The Singer*: “And the English officer… speaks every language…” *The Chorus*: “Speaks every language…” *The Singer*: “And they gave me three hundred… they said to me, ‘Boss Hilāl’…” *The Chorus*: “And they said to me, ‘Boss Hilāl’…” *The Singer*: “O captain of the airplane… make your heart incline…” *The Chorus*: “Make your heart incline…” *The Singer*: “O captain of a Turkish airplane… that struck the bridge…” *The Chorus*: “That struck the bridge…” *The Singer*: “The camels flew from it… it struck the rear…” *The Chorus*: “It struck the rear…” *The Singer*: “A promise and it is written… and engraved on the forehead…” *The Chorus*: “And engraved on the forehead…” *The Singer*: “And every time I say repentance… fate throws me…” *The Chorus*: “Fate throws me…” *The Singer*: “And when they came to Sulaym… they shot him…” *The Chorus*: “They shot him…” *The Singer*: “O steamer of twelve o’clock… heading to Upper Egypt…” *The Chorus*: “Heading to Upper Egypt…” *The Singer*: “Send my greetings to the loved ones… and to my son Zāyid…” *The Chorus*: “And to my son Zāyid…” *The Singer*: “A trilling cry, O Shāmiyya… they went and returned…” *The Chorus*: “They went and returned…” (49).

2. Ḥasan and Na‘īma: “If I had known that the promise would be concealed, I would not have gone out, nor stepped foot out of my house. I would have been content with little, and said to a heart that conceals its wound: Conceal your affliction, O you who have been afflicted, hide it well. I came in Rajab, and the new moon of Sha‘bān appeared. A young man named Ḥasan, his face brighter than the moon of Sha‘bān. I brought a girl named Na‘īma from Al-Manshiyya. The boy was the son of good, decent people, and he grew up lost in love and singing. And here the news spread. The boy would go home, his condition changed from one state to another. His mother would say to him: What’s wrong, O light of my eye? You are sick today and changed. He says: Mother, I’ve been afflicted by a young, tender gazelle. She says: My dear, what money can buy, souls crave. You are ill, O time, have you no cure at the doctor’s? Come, doctor, heal me, and here are a hundred pounds. The boy took a hundred pounds and took two of his friends. And the one with a wound sleeps at night and tends to it. He went up to Al-Manshiyya. At night they ask: Where will you sleep, O poor ones? And your wound has healed, and where is your healer? Ḥasan asked his guide: Where is the house of Abū Na‘īma? Na‘īma found out and said: I love you, Ḥasan, by Almighty God, I love you so much. Make a condition with my father, Ḥasan, by Almighty God, I love you. Make a condition with my father, Ḥasan, and I’ll come out to you from the window. Ḥasan stopped by the house of the dear Na‘īma. And they said: O Uncle Ḥanḍal, I seek closeness to you, For the dear Na‘īma. They said: Never, boy, we don’t give our daughters to singers. They said: O father of the dear Na‘īma, I’m not talking about singers. People in ‘Banū al-Nims’ are the best family of singers. It’s just that absence brings blame. The reason for my going out, O Abū Na‘īma, into singing is love. And the lowly one, if he is able, does not pardon. Ḥasan went out angry, weeping tears of blood. As soon as Ḥasan went outside, Na‘īma had preceded him to the well outside. She said to him: What’s with you, O simple fool? Your shame, O light of my eye. He said to her: O Na‘īma, it is your lowly father who wearied my heart And turned my color yellow, O Na‘īma, and I complained my sin to the lowly one. Wait for me to reach my friends and keep my secret Between you and me and my Lord. Ḥasan reached his friends and came with a carriage And took the girl and went up with her to his town. They stayed in the protection of the young men for three days. Inside the house, from within, She said to him: He who has a guest, Ḥasan, should not go out to him. He said to her: It’s shameful,

Na‘īma, let reason be the scale. The honor of the woman, O Na‘īma, must be preserved in protection. Let us return to his mother’s half-brothers, Ḥanna and his brother Ḥanīn. Your promise is written, my heart, where can you escape from it? And what is written on the forehead, the eye must see. They said: No, shame, O father of the dear Na‘īma. A singer brings shame to our town. We will be men of high standing, and shame comes to our town. Be a man of high standing, let us cleanse the shame from our town. A whisper in the ears is harder than magic. Abū Na‘īma’s carriage set off to Banū al-Nims. It followed the western Bahnasa. And they met the village headman. They said: Uncle, do you know where the singer Ḥasan is? Distinguishing the lowly from the noble, my heart, distinguishes a great distance. Ḥasan, Abū al-Ḥājj ‘Alī, did not know that Abū Na‘īma had come to his town. They said: Welcome, O father of the dear Na‘īma, What brought you to our town? They brought him lunch or tea, perhaps he wanted an hour of clear enjoyment with him. He said: I will not taste your food until I see my honor. They said: Shame, O father of the dear Na‘īma, Your daughter is in protection, her honor preserved. I will bring the judge, Abū Na‘īma, and write the lawful marriage contract. They brought the midwives of the town; they examined Na‘īma and found her chaste and honorable. They said: Welcome, O father of the dear Na‘īma, since you came to our town. I will bring the judge, Abū Na‘īma, and write the lawful marriage contract. They said: Shame, O Ḥasan, lest they say something happened to Na‘īma in the quarter, And we covered it up for her. You preserved honor in your town, and if you are a man of high standing, Come, complete the kindness in our town.” They said: “O Na‘īma, I seek you in lawful marriage.” “Oh my fire for the one who loves, and here are the lowly ones, we pay them no mind.” Ḥasan heard Na‘īma but it was forced upon him. Na‘īma said to him: Ḥasan, you will forget me, in water, for the bellies of men are dark. The boy took the girl’s father and her uncle, the village headman. They went up to the police station; her father sealed that she was chaste, honorable, and preserved at the station. “The carriage set off…” Before Na‘īma left, she turned from behind her father, saying to him: I entrust you, Ḥasan, and time entrusts you: do not come to our town. My father is a traitor, Ḥasan, he will betray the bread in our town. The body from it wears away; God curse you, O time, you always separate loved ones. The body from it wears away, and the heart melted away. As soon as she vanished from his sight, his mind vanished with her. “O loss, my eye, how the full moon turned ugly.” A promise and it is written, my heart,

and where can thought go? And what is written on the forehead, the eye must see. Ḥasan's carriage set off to a café in al-Badrashīn. He sat in the café for three days, crying, 'O night!' He says, 'I am wronged, my friend, by Almighty God, I am wronged. Since the day of the beloved's departure, I have been wandering in tears.' The two Christians found out: Ḥanna and his brother Ḥanīn. They said: O Abū Na'īma, the singer Ḥasan hasn't entered his town for a while. What will you give us, O Abū Na'īma, to bring him to you tonight in our town? The carriage of the two killers set off. And they greeted Ḥasan in the depth of the night's darkness. They said: Welcome, O one dear to our loved ones. Look, waiter, what are the orders for the late-night patrons? It is I who have come; my eye is not walking. They said: We don't want orders; we have brought you something on the way. We have a wedding in Al-Manshiyya, five days. If you will go, speak; if not, we'll return on foot. He said to them: All right, wait for me, I'll call the oboist. They said: O oboist, we have a wedding in Al-Manshiyya. Five days, come with us. The oboist said: Spare me, for the love of the Prophet, I have children to support. They said: Ḥasan… It is I whom separation has seared, and I have lived alone. And terror embraces me over the fire and speaks to me. I am the son of separation and its healer, and I will go alone. He said to them: Ride inside the carriage, and I will be on the running board outside, So that if something happens to me, I will be out in the open. The grieving Na'īma found out; she stood for him at the well outside. She said to him: Didn't I tell you, my love, don't come to our town? My father is a traitor; he will betray the bread in our town. The wedding they prepared for you in this town is a trap in our town. He said to her: I am a stranger, O Na'īma, and fate threw me. Where is the wedding, my love? She said: In front of the house of the grieving Na'īma. A tent and a gathering and a cry, 'O night!' He said: I loved without control, and the promise covered it by force, without my control. O stop of disgrace, and it is I who brought it upon myself. He sang outside the house for four days for the people outside. And those outside said… Ḥanna and his brother Ḥanīn. They said: O Abū al-Ḥājj, he entertained the people from outside, Until the police and the authorities came. We want the fifth night to be for the women, Hidden inside the house, within. Na'īma, when Ḥasan entered, they locked the door behind him. She kept weeping bitterly, and weeping over the absence. She said to him: Aye… Didn't I tell you, Ḥasan, we will both go, the two of us. You are a stranger, Ḥasan, and I am their daughter. Who will prove our crime? The matter is in God's

hands, Ḥasan. It is I who will prove your crimes against you. And Ḥasan entered; they had prepared wine and liquor for him and made him drink. Ḥasan drinks wine, but he is aware and alert. As soon as the boy entered, he was among a crowd and a gathering. God curse you, O time, you always break up the gathering. A promise and it is written, and youth, where can it go? And what is written on the forehead, the eye must see. After the people and the gathering, there was no one but Ḥanna and his brother Ḥanīn. They counted on Ḥasan's safety; he was about to be deceived and sleep. They said to him: If you sleep, where will you go, O Ḥasan? Don't you know what you've done? He says: People, I've done nothing; I only sought lawful marriage. They say: Isn't it a shame, Ḥasan, you being a singer and bringing shame to our town? We will be men of high standing, and shame comes to our town. And if we are men of high standing, we must cleanse the shame from our town. Na'īma is standing below saying: O youth, a greeting of peace. He says: Let me go; my clothes are torn, I am my mother's pride and joy. My mother's pride and joy, who feels sorry for me; she has no one in the quarter but me. Na'īma stands weeping tears of blood. She says: O Lord, take vengeance on the oppressors. Na'īma speaks, and the youth's head rolls down the stairs. With a start, Na'īma picked up the youth's head. From the blood, O my eye, and washed it. In twenty layers of silk the girl wrapped it. On her chest, a bottle of perfume, over the youth's head she spilled it. Ḥanna and his brother Ḥanīn came down saying: O Na'īma, Where did the youth's head go? She said to them: I threw it into the sea. O Ḥanna, you and your brother Ḥanīn, Why would I keep it, O Ḥanna, to bring us crimes? His body stayed in the house for three days. And its smell wafted to the neighbors. There was a woman named Hānim who was fond of the boy. She came early in the morning saying: Good morning, O mother of the dear Na'īma. I smell something in the house. Don't tell me you did something to the stranger and killed him. Na'īma's mother told her: A smell, O Hānim, that wafted to the neighbors. Out of the woman's grief, she said to her: It's been a long time, O Hānim; there have been dead mice in the house. Na'īma winked at her and said: Go, O Hānim, inform the mayor. Hānim ran to the mayor, telling him: It is your duty, O mayor, for the love of the Prophet, to protect the stranger. The singer Ḥasan, who sang of love, the bastards betrayed him. Na'īma's mother learned that Hānim had gone to the mayor. She said: We don't care about the mayor or any bey in this town. For the sake of the wretched time, she prepared, and in her hand were ten

pounds. As soon as he took the money, he returned again to the council. Hānim said to him: Why, O mayor, don't you prove your crimes? God curse you – the far one – and curse the one who appointed you as our judge. He ordered them to throw the body into the midst of the waves and water. At 5 o'clock in the morning, early in the morning, And the boy's mother was asleep, knowing nothing of the news. They took the body and pushed it into the midst of the waves. And there it goes, running… "A stranger's fate is to go back to his homeland." And the body kept floating and anchored. When it anchored at the waterway of his town. There, Ḥasan's cousin was filling her jug early in the morning. She saw the youth on the waves. She wept tears of blood. She said: A headless corpse, whose origin we do not know. What a loss, a young man like you, lost in estrangement. She cried out: O stranger, he asks for burial, O people. Help me. The people of the town gathered, and among them Was the village headman, Ḥasan's uncle. He said: A headless corpse, whose origin we know not. Here is the boy's mother; for 25 years she has been weaned from the boy, not nursing. The boy, out of his cleverness, had his name tattooed on his chest. His mother bent over her ailing son, and the milk dried from her breasts. She slapped her cheeks and said: Oh, could this be my sick one? And here is his uncle, the headman, who was learned in the sciences. He read the name and said: O what a regret for the son of my brother, my beloved. They took the body and went up with it to the police station. His cousin was named Ḥasan al-Daramalī, chief of investigations. He said: This is my cousin, O government, and I will prove his crimes. A woman's handkerchief, a woman's wrap, and the hair fell from his face. Two orphans in his hand, and the carriage set off To Al-Manshiyya, early in the morning. "The town of the grieving Na'īma." At 6 o'clock in the morning, early in the morning, He found none but Na'īma filling her jug by the sea. And tears of blood over the smooth cheek kept flowing. She says: Since the day of the beloved's departure, I have not closed an eyelid in sleep. She weeps tears of blood over the smooth cheek flowing. For the one who separated my beloved from me. The government official's son, clever, as soon as he saw her weeping, began to weep too. Na'īma said: Why are you weeping, O stranger? Weep for me… and I'll weep for you… and tell me your story, and I'll tell you mine. He said to her: I weep for the father of the orphans, for a time that has not given me sons. She said to him: How fortunate you are, you who lived with him and bore him orphans. O father… As for the one I lived with, I lived with him, and he preserved honor and

dignity. And I had hoped to be united with him in lawful marriage. The bastards betrayed me and took him from me. It is I whose body has worn away, and whose heart has melted. Come to my place, O stranger, have breakfast and drink tea. And I will show you the preciousness of loved ones. She set down the water jug; he supported her. She walked to the house; he followed her. She set down the jug; he still supported her. She was going to bring breakfast; he said: I don't want breakfast or tea. What I want first is to see the preciousness of loved ones. She opened the chest for him; a scent wafted out… a pure fragrance. He said to her: Peace, O lady, have you found the owner of this fragrance absent? She said: He was my beloved, and he preserved honor and dignity. He unwrapped the silk from his cousin's head. And he said: Peace, O time, you bring forward what was behind, And the son of the noble becomes a servant to the lowly. He found his cousin's hair piled like a dove's neck. He said: What a loss, my cousin, O you who were a prince among your own. He took off the women's clothes immediately among the spies. He said to her: Why do you hide it from me? It is he whom I want. He was my beloved, and I will prove his crimes. I am Na'īma, and bring the prosecutors to me, So that I may achieve my goal, and a death sentence for those who have wronged me. The prosecutors came to Na'īma's house and conducted the investigation. She said: Bring my father and my mother. He promises her with a butcher, and my blood is in the butchery. The cause of failure and disasters, originally, is my mother. And bring Ḥanna and his brother Ḥanīn. The cause of strife and disasters in the killing of the youth, the two of them. They conducted the investigation; they sentenced Ḥanna to 25 years. They sentenced Ḥanīn to 20 years. Abū Na'īma to 15 years. Na'īma's mother to 10 years. Na'īma said: Peace, O Bey, that judgment is unjust. He said to her: By my father's honor, O Na'īma, if the judgment were in my hands, I would judge with my own hands. The judgment is not in my hands, girl, nor in yours. This judgment, girl, is issued by the discretion of your master. She said: From after my beloved, I have forbidden marriage. And I advise you, O stranger, do not love outside your homeland. You will be a stranger to homes and will grieve for your homeland. And rarely, O stranger, does news reach your homeland. I came in Rajab, and the new moon of Sha'bān appeared" (50).

Footnotes

1. Dr. Aḥmad Mursī, *al-Ughniyya al-Sha‘biyya* (The Folk Song), *al-Maktaba al-Thaqāfiyya* (Cairo: al-Hay’a al-Miṣriyya al-‘Āmma lil-Kitāb, 1970), p. 403.
2. Alexander Haggerty Krappe, *‘Ilm al-Fulklūr* (The Science of Folklore), trans. Rushdī Ṣāliḥ (Cairo: Dār al-Kitāb al-‘Arabī), p. 253.
3. Dr. Aḥmad Mursī, op. cit., p. 10.
4. Ibid., p. 11.
5. Ibid.
6. Ibid.
7. See: ibid., pp. 13–14.
8. Krappe, op. cit., p. 280.
9. Dr. Aḥmad ‘Alī Mursī, *al-Ughniyya al-Sha‘biyya: Madkhal ilā Dirāsatihā* (The Folk Song: An Introduction to Its Study) (Cairo: Dār al-Ma‘ārif, 1983), p. 45.
10. Dr. Aḥmad Mursī, *al-Ughniyya al-Sha‘biyya*, op. cit., p. 19.
11. See: Krappe, op. cit., p. 253.
12. See: Dr. Nabīla Ibrāhīm, *Ashkāl al-Ta‘bīr fī al-Adab al-Sha‘bī* (Forms of Expression in Folk Literature) (Cairo: Dār Nahḍat Miṣr, 1974), pp. 223, 224.
13. Dr. Aḥmad Mursī, *al-Ughniyya al-Sha‘biyya*, op. cit., p. 44.
14. Ibid., p. 45.
15. Ibid., p. 46.
16. Ibid., p. 50.
17. Bahīga Ṣidqī Rashīd, *Aghānī Miṣriyya Sha‘biyya* (Egyptian Folk Songs) (Cairo: 1958), p. 76.
18. Dr. Aḥmad Mursī, *al-Ughniyya al-Sha‘biyya*, op. cit., p. 58.
19. Ibid., p. 59.
20. Ibid., p. 61.
21. Ibid., p. 90.
22. Ibid., p. 92.
23. Ibid., p. 95.
24. Ibid., p. 88.

25. Ibid., p. 79.
26. Ibid., p. 78.
27. Ibid., p. 79.
28. Dr. Nabīla Ibrāhīm, op. cit., p. 232.
29. Dr. Aḥmad Mursī, *al-Ughniyya al-Sha'biyya*, op. cit., p. 84.
30. Dr. Nabīla Ibrāhīm, op. cit., p. 234.
31. Dr. Aḥmad Mursī, *al-Ughniyya al-Sha'biyya*, op. cit., pp. 28, 29.
32. Ibid., p. 31.
33. Ibid., p. 38.
34. Dr. Nabīla Ibrāhīm, op. cit., p. 236.
35. Dr. Aḥmad Mursī, *al-Ughniyya al-Sha'biyya*, op. cit., p. 38.
36. Ibid., p. 39.
37. Ibid., pp. 34, 35.
38. Ibid., pp. 39, 40.
39. See: ibid., p. 96.
40. Ibid., p. 99.
41. Ibid., p. 23.
42. Dr. Aḥmad Mursī, *al-Ughniyya al-Sha'biyya: Madkhal ilā Dirāsatihā*, op. cit., p. 8.
43. Dr. Aḥmad Mursī, *al-Ughniyya al-Sha'biyya*, op. cit., p. 54.
44. Ibid., p. 45.
45. Ibid., p. 55.
46. Ibid., p. 44.
47. Fawzī al-'Antīl, *Bayn al-Fulklūr wa al-Thaqāfa al-Sha'biyya* (Between Folklore and Popular Culture) (Cairo: al-Hay'a al-Miṣriyya al-'Āmma lil-Kitāb, 1978), p. 283.
48. Dr. Nabīla Ibrāhīm, op. cit., p. 234.
49. Dr. Aḥmad 'Alī Mursī, *al-Ughniyya al-Sha'biyya: Madkhal ilā Dirāsatihā*, op. cit., pp. 54–56.
50. Ibid., pp. 334–245.

Chapter Three

The Myth

Scholars differ in defining the myth – each according to the school to which they belong – but in any case, there are some definitions we present as follows:

- “It is an attempt to understand the universe in its diverse phenomena, or an interpretation of it. It is a product born of imagination, but it is not devoid of a certain logic and a primitive philosophy from which science and philosophy later evolved” (1).
- “It is a fantastic story dominated by imagination, in which the forces of nature emerge in the images of living beings with distinguished personalities, and upon which folk literature builds. Or it is an attempt to explain the difficulty of understanding cosmic systems as they appear to humanity” (2).
- “It is a means by which man attempted to confer an intellectual character on his experience and to bestow a philosophical meaning on the facts of life. Without this mythical form, experience remains confused and confined to being a mere phenomenon. The myth has no value unless it is complete, and its parts are only important insofar as they reveal the main idea” (3).
- “It is (a story of a state of being); it tells how this or that thing came into existence. It is connected to reality in its primordial state, and its heroes are supernatural beings known for what they did in the ages of creation” (4).
- “The myth is a (state) of mind or mentality that complements scientific thought in that it stems from the desire for faith that helps man confront the major crises that the entire human race faces, such as death” (5).

Through these definitions, the characteristics that distinguish the myth from other forms of expression in folk literature become clear, and can be summarized as follows: a) The myth is an intellectual product concerned with the story of the origin of things. b) The myth is connected to reality in its primordial state, i.e., it has a real origin. c) It is governed by its own logic. d) Its collective creator infused it with their own imagination. e) Its heroes are characterized by their real origin and the work of imagination in portraying them. f) Its

importance stems from its completeness and from its parts revealing its fundamental idea. g) It helps man solve his major problems that the human mind is incapable of solving.

Scholars have classified myth into several types: First: Ritual Myth. Second: Creation Myth or Nature Myth. Third: Etiological Myth. Fourth: The Deified Hero Myth or Historical Myth. Fifth: Symbolic Myth.

The following is a detailed explanation of each type separately:

First: Ritual Myth: "This is the type of myth that represents the verbal aspect of a set of rituals concerned with actions that preserve the community's prosperity against the numerous, terrifying forces that surround man. Thus, the myth was not told for the purpose of entertainment; rather, it consists of words possessing magical power, such that they bring back the time they describe. An example of this type is the myth of Osiris" (6). Hence, "it was fundamentally linked to worship practices – whatever their form and method – and was concerned with establishing the verbal aspect of rituals before it became a (story) of those rituals" (7). The English anthropological school – led by Sir James Frazer and Jane Harrison – attempted to explain the myths of the Near East and Greece in terms of rituals and magic. Frazer believed that "the cycle of growth and decay created the image of the dying god and his myth" (8). Thomas Bulfinch, in his book *The Mythology of Greece and Rome*, saw that "all mythical tales are taken from the Holy Scriptures, with the acknowledgment that they have been altered or distorted; thus, Hercules was another name for Samson, and the giant Deucalion, son of Prometheus – whom Zeus saved along with his wife from the flood over a generation – is Noah" (9).

Second: Creation Myth: It depicts to us "how the universe was created. An example is the Babylonian Creation Myth, which was sung on the fourth day of the New Year festival" (10), where "the elements of the universe – air, fire, water – are personified and transformed into living beings, hiding behind special creatures… In this way, a spiritual being existed for every natural phenomenon, from the sun and the sea to the smallest stream" (11). Based on this interpretation, "the names of the gods in the myths of Homer signify human faculties and natural elements" (12).

Third: Etiological Myth: Those interested in folk literature see that the etiological myth "only found its way into existence after the idea of hidden spiritual beings appeared in contrast to what is manifest. It seems that a group of clergy was able to make (the community) believe that they were in contact with these spiritual beings; thus magic emerged, and with spirituality came the desire for knowledge and interpretation… The myth of (the Creation of the Universe) can be included here because it answers questions aimed at preserving the (species) by discovering the forces driving it" (13). Or it is the myth by which "early man attempted to explain a phenomenon that caught their attention but for which they could find no direct explanation. Therefore, they create a (mythical story) that explains the secret of this phenomenon's existence. Hence, it arises from a phenomenon that man sees and is always and forever influenced by" (14).

Fourth: The Deified Hero Myth, or Historical Myth: It means that gods, in their origins, were "a class of kings who reached such a great degree of power and influence that people transcended the world of reality into the world of the supernatural and then deified them. Thus, myths exit the realm of illusion, imagination, and mere quasi-artistic symbol into the realm of reality" (15). Accordingly, this type of myth differs from others in that: "while the hero in the ritual myth or the creation myth is the god himself, the hero in this type is a mixture of human and god. And if the task of the deified hero is to organize the universe and preserve the natural phenomena that bring good to man, the task of the deified hero differs from that; with his divine attributes, he tries to reach the ranks of the gods, but his human qualities always pull him towards the earthly world" (16). "An example of this type of myth is the Mesopotamian myth of Gilgamesh" (17). Thus, this type of myth appears strange at first glance because of its participation in the element of verified history, but we actually take it into account because it includes the supernatural on the one hand, and because, on the other hand, it ultimately makes its hero a mixture of god and human… The historical myth – or the myth of the deified hero – includes myths of the journey filled with perils for the sake of ascending the sacred royal throne" (18).

"Euhemerus, who died in the early 4th century BCE, composed a fictional story in the form of a philosophical journey, known as the *Sacred History*, in which he attempted to prove that all ancient myths were historical events. He explained that the gods were originally human beings who demonstrated distinction, so people worshipped them after their death"

(19). Thus, “the figures of myths actually lived, achieved a series of great deeds, and with the passage of days, the imaginations of poets added to them and placed them in that wondrous framework in which they move” (20).

With this concept we have presented, myth appears to us – as scientific studies tell us – “not as an explanation dictated by scientific utility, but as the revival of stories of a primitive reality, narrated in response to deep-seated tendencies, moral inclinations, and social associations; indeed, to fulfill practical needs” (21).

Fifth: Symbolic Myth: This type of myth is defined as “a collection of symbols and miracles representing meanings, forces, and ideals. In this interpretation, the gods are merely the personification of moral principles and natural laws” (22). Therefore, this type: “does not submit to the previous mythological classifications… It is certain that these myths were composed at a more advanced intellectual stage than that in which all previous models were composed. Man’s thinking is no longer confined to the celestial spheres and cosmic phenomena but extends to the earthly world, the world of man” (23). “An example of this type is the Greek myth of Psyche and Cupid” (24). This leads scholars who adhere to such interpretations to see “that all ancient myths, in their various religious, ethical, philosophical, and historical forms, are nothing but metaphors that were misunderstood or taken literally” (25).

Scholars specializing in the field of mythology differ among themselves regarding the function of this folk literary form. Some say: “The myth is a process of externalizing inner drives in an objective form, the purpose of which is to protect man from the drives of fear and internal anxiety” (26). A second group, including Dr. ‘Abd al-Ḥamīd Yūnus, see that “the myth expresses, strengthens, and codifies belief; preserves and supports morals; demonstrates the efficacy of rituals; and organizes practical rules for guiding man. It is thus a practical charter of primitive belief and moral wisdom, providing man with the incentive to undertake the burdens imposed by rituals and virtues, as well as providing him with instructions clarifying how to perform them” (27). This opinion agrees with what Dr. ‘Abd al-Ḥamīd Abū Zayd says, where he sees that the function of myth is: “to strengthen and justify cultural beliefs and practices of a (religious) nature – in the broad sense of this word – more than it is

to interpret and explain nature and its phenomena" (28). The researcher agrees with this opinion that the function of the myth is to teach man how to perform religious practices, as it is a practical document for those doctrinal practices.

Some scholars believe it is difficult "to claim the existence or possibility of the existence of a single symbolic interpretation for any myth, such that it is regarded as necessarily the correct interpretation. This means, consequently, the difficulty of establishing a (science) of mythology – in the precise sense of the word (science) – and that, despite all the attempts made by some philosophers, ethnologists, folklorists, clergy, and psychoanalysts to reach such a unified model of truth and veracity behind the various mythical expressions, they are, in fact, nothing but attempts to invent (scientific) myths crafted by these scholars themselves, from their own invention and inspired by their own conceptions alone" (29). Despite the passage of time since the creation of myth, it "remains, with scientific progress, an influential and effective factor in modern civilized life; indeed, it constitutes part of (popular) religious belief, as is the case with the stories revolving around saints and holy men in most contemporary societies" (30).

Thus, we see that the mythical conception is still present in our modern societies to this day, and consequently, its influence on the (popular consciousness) is similar to that influence to which early man was previously exposed.

All that remains now is to present one of the myths that Naguib Surur dealt with in one of his plays.

Summary of the Mythical Origin of Isis and Osiris Used in Parts in the Play *Where Can I Get People? (منين أجيب ناس)*

1. "The sky goddess Nut betrayed her husband Ra with the earth god Geb. The sun god learned of this betrayal; he became angry and pronounced his curse upon her, decreeing that she would not deliver her pregnancy in any month of the year. The god Thoth resorted to cunning to save his beloved Nut and was able to take from the moon the seventy-second part of each day, thus creating five days each year, which he added to the old year that consisted of only 360 days… Thus, Nut was saved from the curse of Ra and gave birth on the first of the epagomenal days to Osiris, on the second day to Horus

the Elder, on the third day to Seth, on the fourth day to Isis, and on the fifth day to Nephthys. Osiris married his sister Isis, and Seth married his sister Nephthys" (31).

2. "The people loved Osiris and elevated him to the ranks of the gods because he taught them the cultivation of wheat, barley, and corn, and trained them in pressing wine. His brother Seth envied him this status in people's hearts and plotted against him with a group of his helpers. He made for him a precious coffin exactly fitting his body, then held a banquet to which he invited his conspiring friends, and subsequently lured his brother to this banquet, providing food and drink. While everyone was standing, Seth brought out the precious coffin and announced that it would belong to whomever it fitted. The guests competed to measure their bodies against the coffin by lying in it. Finally, it was the turn of Osiris, who advanced after much urging and lay down in the coffin. Immediately, the conspirators rushed to fasten its lid, poured lead over it, and then threw the coffin, in which Osiris was trapped, into the Nile" (32).

3. "Isis learned what had befallen her husband Osiris; she cut off a lock of her hair, donned mourning garments, and set out searching for him, wailing over her husband's corpse. The god of wisdom advised her to take refuge in the marshes where papyrus grows, accompanied by seven scorpions… Isis gave birth to a child whom she had conceived while fluttering her wings in the form of a female falcon over her husband's corpse. A scorpion stung her child, Horus the Younger, who nearly died or was close to death. The mother pleaded with the god Ra to save her child from the clutches of death. Ra stopped the sun boat in space and sent the god Thoth to her, who taught her a spell that delivered Horus the Younger from the poison and restored life to his limbs" (33).

4. "The waters of the river carried the coffin containing the body of Osiris to the sea, then the waves pushed it to the city of Byblos in Syria. As soon as the coffin reached the shore, a magnificent tree of heath sprang up and enclosed the coffin, with what it contained, in its folds. The king of the region saw that tree, was struck by its beauty, and ordered it cut down and made into a pillar for his palace, without it occurring to him that inside it was the coffin of Osiris" (34).

5. "Isis managed, after terrible ordeals, to reach the city of Byblos, after hearing what had happened to the coffin. She sat there, in tattered clothes, weeping and wailing by the

well. She stayed silent until the queen's handmaidens approached her; she was kind to them, braided their hair, and breathed into them a sweet fragrance from her divine body. The queen inquired about the secret of the adornment and perfume of her handmaidens; they told her the news of the foreign lady by the well. The queen sent for her and made her the nurse of her newborn child. Isis hovered in the form of a bird of paradise around the pillar containing her husband's corpse. Then Isis confided her secret to the queen and implored her to grant her this pillar, which she did" (35).

6. "Isis obtained the coffin, uncovered its lid, knelt by her husband's corpse, wailed loudly, and then set off with her precious treasure back to Egypt… where she placed the coffin in the marshes and went in search of her son Horus in the city of Buto. While Seth was hunting a wild boar, he came upon the coffin, recognized it on a moonlit night, and persisted in his malice against his brother Osiris, tearing his corpse into fourteen pieces and scattering them in different places" (36).

7. "Isis set out on her second journey, searching for the limbs of her husband. She took a papyrus boat… and buried each limb where she found it – some say she buried a statue of Osiris in each city, claiming she was burying her husband's complete corpse so that people everywhere would gather to worship him and so that she could mislead Seth about his true tomb" (37).

8. "When Isis found the corpse of Osiris, she and her sister Nephthys carried it, mourning the great departed one… The god Ra took pity on them and sent the god Anubis from the sky. He, with the help of Isis, Nephthys, Thoth, and Horus, joined the limbs together, then wrapped them in linen bandages and performed some of the rites and rituals customary among the Egyptians for funerals and burial. Isis fluttered her wings, breathing life back into her husband Osiris, and he became from that time the king of the dead in the other world" (38).

Footnotes

1. Dr. Nabīla Ibrāhīm, *Ashkāl al-Ta'bīr fī al-Adab al-Sha'bī* (Forms of Expression in Folk Literature) (Cairo: Dār Nahḍat Miṣr, 1974), p. 9.

2. Dr. Majdī Wahba, *Mu'jam Muṣṭalaḥāt al-Adab* (Dictionary of Literary Terms) (Beirut: Maktabat Lubnān, 1974), p. 338.
3. Dr. Nabīla Ibrāhīm, op. cit., p. 11.
4. Dr. 'Abd al-Ḥamīd Yūnus, *al-Usṭūra wa al-Fann al-Sha'bī* (Myth and Folk Art) (Cairo: al-Markaz al-Thaqāfī al-Jāmi'ī, 1980), p. 21.
5. Dr. 'Abd al-Ḥamīd Zāyid, *al-Ramz wa al-Usṭūra al-Fir'awniyya* (Symbol and Pharaonic Myth), in *'Ālam al-Fikr*, Vol. 16, No. 3 (Kuwait: Ministry of Culture, 1985), p. 21.
6. See: Dr. Nabīla Ibrāhīm, op. cit., p. 17.
7. Dr. Aḥmad Kamāl Zakī, *al-Asāṭīr* (Myths), *al-Maktaba al-Thaqāfiyya* (Cairo: al-Hay'a al-Miṣriyya al-'Āmma lil-Kitāb, 1985), p. 14.
8. Dr. 'Abd al-Ḥamīd Yūnus, op. cit., p. 19.
9. Dr. Aḥmad Kamāl Zakī, op. cit., p. 11.
10. Dr. Nabīla Ibrāhīm, op. cit., p. 18.
11. Dr. Aḥmad Kamāl Zakī, op. cit., pp. 11, 12.
12. Dr. 'Abd al-Ḥamīd Yūnus, op. cit., p. 16.
13. Dr. Aḥmad Kamāl Zakī, op. cit., pp. 4, 5.
14. Dr. Nabīla Ibrāhīm, op. cit., p. 20.
15. Dr. 'Abd al-Ḥamīd Yūnus, op. cit., p. 19.
16. Dr. Nabīla Ibrāhīm, op. cit., p. 23.
17. See: ibid., pp. 24–54.
18. Dr. Aḥmad Kamāl Zakī, op. cit., pp. 6, 7.
19. Dr. 'Abd al-Ḥamīd Yūnus, op. cit., p. 17.
20. Dr. Aḥmad Kamāl Zakī, op. cit., p. 11.
21. Dr. 'Abd al-Ḥamīd Yūnus, op. cit., p. 19.
22. Ibid., p. 17.
23. Dr. Nabīla Ibrāhīm, op. cit., p. 20.
24. See: ibid., pp. 21, 22.
25. Dr. Aḥmad Kamāl Zakī, op. cit., p. 11.
26. Dr. Nabīla Ibrāhīm, op. cit., p. 11.

27. Dr. ‘Abd al-Ḥamīd Yūnus, op. cit., p. 20.
28. Dr. ‘Abd al-Ḥamīd Zāyid, op. cit., p. 22.
29. Ibid., p. 21.
30. Ibid., p. 22.
31. Dr. ‘Abd al-Ḥamīd Yūnus, *al-Ḥikāya al-Sha‘biyya* (The Folktale), *al-Maktaba al-Thaqāfiyya* (Cairo: al-Hay’a al-Miṣriyya al-‘Āmma lil-Kitāb, 1985), p. 22.
32. Ibid., pp. 22, 23.
33. Ibid., pp. 23, 24.
34. Ibid., p. 24.
35. Ibid.
36. Ibid., pp. 24, 25.
37. Ibid., p. 25.
38. Ibid., pp. 25–27.

Part Two

The Dramatic Employment of Folk Literature Forms in Naguib Surur’s Drama

An Applied Study on:

- *Yassin and Bahiyya (ياسين وبهية)*
- *Oh Night, Oh Moon (آه يا ليل يا قمر)*
- *Tell the Eye of the Sun (قولوا لعين الشمس)*
- *Where Can I Get People? (منين أجيب ناس)*

Preface

After the researcher completed reading all of Naguib Surur’s works (published and unpublished), he noticed that the author had employed some forms of expression from folk

literature in only four texts: *Yassin and Bahiyya (ياسين وبهية)* (written in 1964). *Oh Night, Oh Moon (آه يا ليل يا قمر)* (composed in 1966). *Tell the Eye of the Sun (قولوا لعين الشمس)* (composed in 1972). *Where Can I Get People? (منين أجيب ناس)* (composed in 1974).

Therefore, the scope of the search for the dramatic employment of folk literature forms in the author's theatre is confined to these four texts.

The researcher used two levels of analysis for these texts: The first: a comprehensive analysis of the text's structure, wherein the researcher presents all the intentions governing the artistic work so that he can determine the artistic technique of using folk literature forms in relation to the dramatic structure of the work as a whole. The second: a detailed analysis of each form of folk literature, so that the researcher can determine the nature of these forms, how they are employed, and the extent of their dramatic employment.

As for the selected texts – which are models of the folk literature used – the researcher was keen to choose texts that he verified their attribution to folk literature, and excluded texts in which the author's attempt to create a form in the manner of folk literary forms was apparent. Nothing remains after this but to present a list of some dramatic terms used by the researcher throughout Part Two:

1. **Flashback (Analepsis):** (A dramatic scene, soliloquy, or dialogue that interrupts the chronological sequence of events to convey to the spectator events that occurred in an earlier time) (1).

2. **Prologue (Introduction):** (The Greek tragedy may open with a scene in the form of a dialogue or monologue. This prologue takes place just before the appearance of the chorus before the spectators. In it, the tragic poet attempts to prepare the minds and present some basic outlines in the drawing of events and characters) (2).

3. **Style:** (Style in the theatrical context simply denotes the 'manner of expression from a doctrinal standpoint') (3).

4. **Motivation:** (The driving forces that lie behind the words and behaviors of the characters in the play, by which words and actions can be justified. These forces usually arise from external factors combined with internal psychological ones) (4).

5. **Comic Relief:** (A tragedy may contain a quick incident or a passing expression that prompts the audience, affected by sadness, to smile or laugh. This quick relief is usually introduced when a distressed feeling dominates the spectators' emotions due to a succession of intense tragic scenes) (5).

6. **Development (Rising Action):** (In dramatic construction, this refers to the events that follow the exposition and which push the action to grow and escalate. It is the chain of events that grow from one another based on the theory of cause and effect) (6).

7. **Complication:** (An unexpected development may occur in the course of dramatic events as a result of a contingency or a new factor. Hence, the hero or their events collide with something opposing that requires removal, thereby generating conflict… Complication arouses suspense, anticipation, and curiosity in the spectator) (7).

8. **Exposition (Dramatic Presentation):** (The part that occurs in the early stages of the play in the form of an event, dialogue, or monologue. In this brief scene, the author provides the audience with necessary clues to understand: the relationships of the characters to each other, something about the subject treated, the general atmosphere of the play, and information about the initiating events and their antecedents that occurred before the start of the performance) (8).

9. **Dramatic Incident:** (Any occurrence brought about by the characters within the dimensions of time and space that contributes to shaping the dramatic movement and theatrical action) (9).

10. **Resolution (Denouement):** (The final outcome of the action after it has reached the climax of crisis. It is the result of the tense dramatic events; it is the final scene in which things that were unknown are revealed and the issues that were entangled are resolved) (10).

11. **Climax of Crisis:** (The point at which the crisis reaches its peak, where interest is maximized and emotional impact intensifies) (11).

12. **Main Protagonist:** (The character who plays the fundamental role in the play as a written text) (12).

13. **Antagonist:** (The dramatic character who plots against or opposes the hero or heroine) (13).

14. **Dramatic Conflict:** (A struggle between two opposing forces, by the collision of which the dramatic event grows) (14).

15. **Act:** (A fundamental unit in the composition of a play whose general action is divided into specific structural units. It is observed that a single act can be divided into smaller structural units called scenes or settings) (15).

The researcher also used a set of non-terminological expressions, whose meanings he clarified in due course.

Part Two is divided into four chapters. Chapter Four is devoted to analyzing *Yassin and Bahiyya (ياسين وبهية)* in a comprehensive analysis, then presenting examples of folk literary expression forms – songs and proverbs – and examining their artistic employment. In Chapter Five, the researcher presents a comprehensive dramatic analysis of the play *Oh Night, Oh Moon (آه يا ليل يا قمر)*, then investigates the employment of folk song and proverb in it. In Chapter Six, the researcher analyzes the play *Tell the Eye of the Sun (قولوا لعين الشمس)* and then examines the dramatic employment of the songs and proverbs it contains. Finally, Chapter Seven is devoted to a comprehensive dramatic analysis of the play *Where Can I Get People? (منين أجيب ناس)*, followed by an examination of the dramatic employment of the song, proverb, and folk myth.

Footnotes

1. Dr. Ibrāhīm Ḥamāda, *Mu'jam al-Muṣṭalaḥāt al-Dirāmiyya wa al-Masraḥiyya* (Dictionary of Dramatic and Theatrical Terms) (Cairo: Dār al-Sha'b), p. 70.
2. Ibid., p. 278.
3. Ibid., p. 75.
4. Ibid., p. 95.
5. Ibid., p. 100.
6. Ibid., p. 103.
7. Ibid., p. 107.

8. Ibid., p. 110.
9. Ibid., p. 126.
10. Ibid., p. 135.
11. Ibid., p. 166.
12. Ibid., p. 186.
13. Ibid., p. 186.
14. Ibid., p. 190.
15. Ibid., p. 206.

Chapter Four

The Artistic Employment of Folk Literature Forms in *Yassin and Bahiyya (ياسين وبهية)*

Introduction: Scholars in the field of literary criticism have disagreed over the classification of *Yassin and Bahiyya (ياسين وبهية)* in terms of the artistic form to which it belongs. Some called it a "poetic epic" (1), others saw it as a "poetic poem" (2), while others classified it as belonging to the genre of "poetic novel" (3). The author himself says it was not a play (3), and we find that Dr. Muhammad Mandour has an opinion on this matter, stating that the author "did not write a play with its known artistic components; rather, he wrote a long poetic poem" (4). He elaborates on the matter of its adherence to known artistic rules, saying: "If the matter concerns principles and traditional artistic fundamentals, we must always remember that these traditional fundamentals and principles are not an end in themselves; they are merely means used by the writer – whether poet or prose writer – to achieve their goal and convey their message to the audience" (5).

In any case, the researcher sees that this work (*Yassin and Bahiyya (ياسين وبهية)*) belongs to the genre of the novel, composed in a poetic style. This becomes clear through several points:

- The work, from its beginning to its end, is conveyed through the voice of the narrator in the first person ("I").

- All events occurred in the past, and the narrator retells their story to the audience.
- The work contains no element of visually-presented events; rather, it contains narrated events that include some dialogue sentences. The author did not explicitly indicate any theatrical performance for them but formulated them in a manner meaning "so-and-so says," typical of a novel.
- There is no embodied theatrical scene; rather, the scene is described through narrative description.
- All transitions in event, place, and time occur through narration, not through a dramatic situation.

If there is an opinion that says it is "a play that violates the most important artistic rules" (6), the points we have enumerated should have been as follows for us to judge it by the rules of drama and its artistic principles:

- The work should be entirely, or mostly, conducted through dialogue between characters, without the need for a narrator who performs the greater part of the work.
- There should be an event meaning that we are *now* in time and *here* in place… thus, the work would be embodied before the eyes of the spectators.
- The author should explicitly state that a particular dialogue line is spoken by a specific character, allowing the character to speak without the need for a notification to the spectator indicating which character is speaking.
- There should be a theatrical setting or spatial framework containing the characters of the work, and these settings succeed one another according to the requirements of the dramatic event.
- All spatial transitions occur through changing the theatrical setting – in one way or another. Temporal transitions occur between scenes or between acts – in traditional drama – while event transitions occur during a scene – through a dramatic situation containing characters – or between one scene and another throughout the play. The play does not rely on a narrator for the aforementioned types of transitions.

Based on the foregoing, we can say that *Yassin and Bahiyya (ياسين وبهية)* belongs to the genre of the novel, albeit composed in a poetic mold, and does not belong to the genre of the short story, as Dr. Muhammad Mandour believes, because the event of *Yassin and Bahiyya*

(ياسين وبهية) relies on the descriptive method formulated in the first person ("I") in the phrase "I recount" found in the prologue. In contrast, the short story is usually formulated in the third person (*he*), and the narrative event moves according to this technique.

One undeniable fact is that the poetic novel *Yassin and Bahiyya (ياسين وبهية)* achieved notable success when it was performed on stage at the Pocket Theatre at the end of 1964, when directed by Karam Moutawe' – this confirms to us, with practical documentation, its suitability for the stage. Since it represents the first work in the author's trilogy consisting of *Yassin and Bahiyya (ياسين وبهية)*, the play *Oh Night, Oh Moon (آه يا ليل يا قمر)*, and the play *Tell the Eye of the Sun (قولوا لعين الشمس)*, it can be included under the title "Naguib Surur's Drama." Consequently, we will treat it as a play in examining the artistic – not dramatic – employment of the folk literature forms it contains, while treating it as a novel in its analysis.

All that remains is to present an analytical overview of it, from which we can extract what helps determine the relationship of the folk literary form – proverb and song – to it, and what it added to it.

Analysis

1. Event: The novel begins with an exposition of both the event and the characters simultaneously, through the prologue and the first two tableaux. During these, we learn that the narrator has come to tell us the story of Yassin and Bahiyya (ياسين وبهية), explaining its importance for all classes of the people: men, women, the elderly, children, youth, workers, farmers, the naked, and the hungry soldiers… During the first two tableaux, the narrator describes the character of Yassin as an Egyptian of complete build and manliness, then specifies his desire, which he lives for: to marry his fiancée and beloved, his cousin Bahiyya, and to live a dignified life. The narrator touches on describing Bahiyya, highlighting her tenderness and beauty, and specifies her desire to marry Yassin. He then presents how the authorities had seized the land of Yassin's father, and when he tried to defend it, he was imprisoned until he died.

The node (complication) begins to weave its first threads with the culmination of Bahiyya's dream, which she recounts to her mother: "O mother, I had a strange, frightening dream… I dreamt I was riding a boat… moving, Mother, on a wide sea… like a wheat field,

and its waves calm, calm… a sea without a shore in sight… I said, so I kept rowing… and the oarsman was my cousin… holding the rudder, his head bound with a shawl. His shawl, Mother, was very red… its color the color of tomatoes… a dove came, white, white… like a ball of cotton, over his head and perched. As soon as the shore appeared… lo and behold, the wind came at me… like a furious ghoul blowing… the boat overturned, and I found myself screaming between the waves… O cousin… O cousin" (7).

The third tableau continues in its entirety, presenting Bahiyya's anxiety regarding the interpretation of this dream. The mother interpreted some of it, but the 'red shawl' remained ambiguous to Bahiyya. The narrator proceeds to present some of what Yassin keeps within his heart, through recounting one of his dreams. We learn that he desires vengeance against the Pasha – on the unconscious level – and on the conscious level, he desires to travel to another place free of injustice and oppression. However, Bahiyya refuses, justifying that she cannot leave her village, Buhūt… The narrator continues, presenting one of the incidents foreshadowing the end of the relationship between Bahiyya and Yassin: every time they meet – under the shade of the two palm trees – a crow caws above their heads. Bahiyya's father wants to hasten his daughter's marriage to Yassin, but the money is insufficient for their wedding. The father repeatedly promised to marry them immediately after the harvest, but what happens in the end disappoints them, for the Pasha's scribe and the district's money-changer come at the end of every agricultural season – accompanied by guards – and take the harvest, so the father ends the season empty-handed, sometimes even indebted. As a result of Yassin's realization of this oppression imposed on him, he asks his uncle to hasten his marriage to his daughter, but Bahiyya's father asks him for patience each time.

The author continues – through the narrator – describing the general frustration that befell the village youth; they wish to leave Buhūt to escape the oppression imposed upon them. As a result of Bahiyya's increasing anxiety over her dream – evident in her saying: "Something bad must happen. My heart feels it, Mother, feels it. It never lies to me." (8) – she is forced to seek help from a gypsy woman to read her fortune and interpret her dream. Yet this does not diminish Bahiyya's escalating anxiety, while we learn that the mother is afraid of the interpretation of this dream.

The narrator then begins to flash back to some past events. The Pasha had previously sent one of his henchmen to demand Bahiyya for his bed. Yassin refused this demand, and as a result, he was taken to one of the Pasha's estates and suffered bitter torture. Now, the Pasha repeats his demand by sending another messenger to request Bahiyya. Yassin, Bahiyya's father, and her mother gather, struck by gloom – while Bahiyya knows nothing of this messenger's matter. Finally, Yassin decides to stand against the Pasha and refuse his sinful desire that would stain the honor of the entire village with shame.

Yassin recalls bitter memories of the Pasha's whip: how he seized his father's land and imprisoned him… then targeted Yassin himself and flogged him… then took the fruits of their toil and labor at the end of every season… Bahiyya's father also begins to remember his brother – Yassin's father – and marvels at the resemblance between Yassin and his father. Yassin's father had stood against the Pasha in the past, and here the author, through the narrator, foreshadows what Yassin will do. Bahiyya's father realizes the outcome of Yassin's determination to confront the Pasha and avenge himself. He tries hard to dissuade him from his resolve by asking him to marry Bahiyya and depart peacefully to any other country… but Yassin becomes more insistent this time on standing against the Pasha. The time of harvest approaches, and the author – through the narrator – presents the enormous paradox faced by the people of Buhūt: they possess abundant bounty from this year's harvest, yet their homes are starving… Here, the author – through the narrator – foreshadows the peasants' revolt against the Pasha and his henchmen.

The event reaches the full complication with the arrival of the Pasha's henchmen – the scribe, the money-changer, and the guards – who have come to seize this year's harvest without compensation. But the peasants stand in their way this time, with Yassin among them. With the outbreak of the battle between the two sides – the Pasha's side and the village's side – the event reaches its climax. A general question is raised: Will Yassin be killed or not? This is a question the spectator infers from Bahiyya's dream when she recounts it the first time… The battle intensifies, and some members of both sides fall. The Pasha is forced to reinforce his henchmen's power with some camel corps (*hajjāna*) men, and the sound of gunfire echoes through the village. Bahiyya hears it and rushes out, fearing for Yassin. Here, the narrator heightens the heat of the event by repeating to the reader – or spectator – some of the interpretations Bahiyya received for her dream from her mother and the gypsy, and increases

the irony of these interpretations after announcing the beginning of the resolution with the killing of Yassin as a result of his being hit by the *hajjāna*'s bullets.

The narrator then begins to criticize the concept of patience that Bahiyya's father had sung of throughout the past years. The narrator affirms the people of Buhūt's belief in the idea of reincarnation… which means the transmigration of souls into the bodies of other individuals. This is what prompts Bahiyya to wait for the return of her beloved Yassin once more – under the shade of the two palm trees. The novel's event ends with the narrator's direct statement to the reader – or spectator – that this story is but a warning for the reader's – or spectator's – present and future.

2. Characters: (Character of Yassin): Yassin is a young man in the prime of life, not yet twenty years old; he is older than Bahiyya by only a few months at most. This is clear from the father's saying: "Why are you in a hurry… She is for you… and you are for her… for a long time… and you are still in swaddling clothes!" (9). As for his physical build, he possesses a robust body, broad-shouldered, tall, dark-skinned, with a long black mustache. Socially, he is a peasant laborer working on land that once belonged to his father before the Pasha seized it by force. He is illiterate, unable to read or write, as are all the people of Buhūt: "Those who can decipher writing in the entire village are only three: the Pasha's scribe, the government's money-changer, and a sheikh like Ismā'īl" (10). Yassin is an Egyptian, proud of his Egyptian identity and his belonging to the Nile, admiring of its heroic heritage, especially the figure of Adham al-Sharqāwī. Despite his illiteracy, the circumstances of life have made him aware of the oppression around him and conscious of the injustice inflicted upon him – as will become clear when discussing the element of conflict. He loves his fiancée Bahiyya and desires to marry her, but the social conditions created by the feudal system prevent the fulfillment of this desire. The reflection of Yassin's awareness of oppression and the impact of injustice upon him becomes clear through the nature of his dreams, which he recounts to his beloved Bahiyya: "Once I had a strange, funny dream… I dreamt I was riding, riding the Pasha just like a donkey… and driving him with a stick… when he brayed, he said: For your honor's sake, Yassin… have mercy, enough" (11). Here, he unconsciously expresses what his repressed world contains of desires… He wishes he could turn the scales of the feudal system imposed on him upside down, but he is quickly shocked by the painful reality, prompting him to describe it by saying: "All my dreams are like that… I wake up and they turn out to be a

mockery" (12). Social conditions have prepared a specific life form and woven for Yassin that heroic aura he enjoys within the framework of the novel. However, in actual events, we find the opposite of what the narrator describes – an artistic fallacy the author fell into – because Yassin's reserves in his repressed world are far greater than his external behavior. He wishes to stand against the injustice embodied in the Pasha, but the author confirmed, through the narrator, that the one who confronted the Pasha's henchmen was a peasant other than Yassin – the one who stood with his hoe against the guards' bullets… He was struck and hit by more than one bullet in his body, yet his hoe remained steadfast until his last breath. This behavior diminished Yassin's heroic value by comparison. The author inadvertently presented a stronger example of heroism besides Yassin, while clarifying the factors that could prepare Yassin for heroic behavior. Thus, we end up with a hero who enters the battle in the rear ranks to stand against the Pasha's henchmen – not the Pasha himself – and is killed by a bullet.

(Character of Bahiyya): Bahiyya is a girl in her earliest youth, beautiful beyond description. She surpasses the gazelle in grace, the houris in tenderness, princesses in beauty, and goddesses in radiance; indeed, she even surpasses the Nile bride in splendor. She is the daughter of a peasant laborer, illiterate, unaware of reading or writing. She is distinguished by simplicity and intelligence at the same time – like all the people of Buhūt, as the narrator says – knows her domestic duties, and performs them perfectly. She believes in dreams because of the transparency of her spirit. She had a dream that disturbed her usual calm and made her anxious about its interpretation. She loved her cousin and awaits the harvest season to marry him. She is characterized by intuition; when the battle was at its peak between the peasants and the Pasha's henchmen, she feared for her beloved Yassin's death… until what she dreaded happened: the loss of her dream with Yassin's death. Due to her loyalty to Yassin and her belief in reincarnation, she now sits in the place that once gathered them together. Throughout the novel, Bahiyya's desire is to marry her fiancé and beloved Yassin, but the oppressive system deprives her of him.

3. Conflict: The conflict in this novel is represented by two fundamental desires of unequal power and contradictory goals. The first desire is Yassin's wish to marry his fiancée and beloved, his cousin Bahiyya. But how can he achieve this desire when he lives under the yoke of an unjust social system that imposed financial straits upon him, preventing the hope of realizing this desire? On this basis, achieving his wish means the elimination of this system

represented by the Pasha. Several events contributed to activating this desire, the most important being: First: The Pasha forcibly seized his father's land and caused his death in prison. Second: The Pasha himself subjected Yassin to torture because he stood as an obstacle to the Pasha's desire to obtain Bahiyya as a servant for his pleasure. Third: What provoked Yassin's desire and stimulated it to clash with the opposing desire (the obstacle) – embodied in the Pasha and his feudal system – was the Pasha's demand for Bahiyya's body for the second time. Yassin realized that his fundamental goal in life is to marry Bahiyya. What should he do in the face of the Pasha's demand? He seized the opportunity of the presence of the Pasha's henchmen – who came to seize the season's harvests – and stood with his fellow villagers to prevent them from taking the harvest. The result was that the Pasha's opposing desire triumphed – indirectly – when Yassin was killed by the *hajjāna*'s bullets.

4. Language: The author relied on two basic language levels in composing the novel *Yassin and Bahiyya (ياسين وبهية)*: Level One: The narrator's language: composed of classical Arabic and some colloquial Egyptian vocabulary. Level Two: The characters' language: Egyptian colloquial. Colloquial vocabulary was also used in the passages inspired by folk literature, such as songs and proverbs. The author's artistic device was to distinguish between what the narrator says and what the characters utter. It is worth noting that the sentence structure was poetic, relying on metrical feet (*taf'īla*) to create external music. This was done at both the colloquial and classical levels.

5. Time: The event of the novel occurs in an indefinite time period, though historically specific. All events of the novel take place under the feudal system – before the July 1952 Revolution. The play contains two temporal dimensions: The first: The present of narrating the event: which is the present time that the reader – or spectator – is situated in from the beginning of the prologue. The second: Evoking a past moment: where the author, through the narrator, brings forth a past moment to clarify the features of the event occurring in the following moment. An example is the evocation of the moment that brought together Bahiyya's father and his brother – Yassin's father – before his death. The novel's technique employed both temporal dimensions interchangeably from the beginning to the end.

6. Place: The events of the novel largely take place in the village of Buhūt, one of the strongholds of feudalism before the revolution. Parts of the novel – where place is expressed

through the narrator – occur in many areas such as: the Pasha's palace, Bahiyya's father's house, the field, under the shade of the two palm trees. However, the areas where dialogue occurred between characters were in the field and Bahiyya's father's house.

7. Rhythm: The author relied on an alternating, increasing rhythm throughout the moments of event development. The elements of rhythm in the novel can be observed and analyzed as follows:

- **Rhythm resulting from the succession of developing event units:** Especially from the third tableau – after Bahiyya's dream – until the tenth tableau. In this part, the units of event development increase bit by bit until they reach their maximum rhythm in the tenth tableau. Then, the units of the event's descent begin slowly until the end.

- **Rhythm resulting from temporal transitions:** In composing the novel, the author relied on two temporal elements – as we said – the past and the present, using them interchangeably throughout the novel's event. This is conducive to increasing the urgency to know what will happen, especially when he recalls a past moment (specifically the interpretations given about Bahiyya's dream) and begins to alternate it with the present – the battle – up to the eleventh tableau.

- **Rhythm resulting from description and spatial transitions:** These include the elements of narrative description that move away from the units of event development, such as describing the intertwining of the two palm trees or the swimming of two ducks, as well as the multiple spatial transitions within a single tableau. In the second tableau, we see the narrator rapidly changing the described places: between Yassin's gathering with his friends smoking the water pipe, a Pasha's estate where Yassin was flogged, and then the narrator returns to describe the Pasha's palace, and so on.

- **Rhythm resulting from the metrical composition of the sentence:** We said that the language used in this novel is classical Arabic mixed with colloquial terms, and that the author composed the sentence in a poetic style characterized by a breathless metrical foot. Its function here is to produce a rhythm that penetrates the monotony of description at times, especially in the first tableau and the tableau just before the end.

These are the primary sources of rhythm in the novel, where they all form simultaneously – in a single tableau – in a sequential manner, ensuring the attraction of the reader – or spectator – to the event throughout reading – or watching – the novel.

As for the external form, it consists of: Prologue. Nine tableaux. Before the end. The tenth and eleventh tableaux. After the end.

Thus, we have analyzed the novel *Yassin and Bahiyya (ياسين وبهية)* in terms of its form. As for the intellectual content… the basic idea this work presents to us is: "The necessity of standing against the causes of oppression and eliminating them." The causes of oppression in this novel – as we said earlier – were the feudal system imposed on that peasant – the system of feudalism – embodied in the Pasha. As for the subsidiary ideas: a large number spread throughout, the most important being: "oppression – class disparity – injustice – confrontation." Here ends the analysis of the novel, and nothing remains but to search for the forms of folk literature and how they were artistically employed to serve the idea.

---

(1) The Employment of the Folk Proverb in the Novel *Yassin and Bahiyya (ياسين وبهية)*

1. "The hungry man dreams of loaves of bread" (15): This proverb generally explains the logic that governs dreaming and how dreams represent the realm of the repressed, in which desires not satisfied in the conscious ego's reality are stored. The proverb means that the nature of an individual's dreams reflects, in some way, their needs and desires that reality, in one form or another, could not fulfill. The author used this proverb through the narrator when the narrator was presenting how Yassin grew weary of his dreams that depicted things reality prevented from being realized. This is clear from Yassin's speech to Bahiyya, commenting on one of his dreams: "All my dreams are like that; I wake up and they turn out to be a mockery" (16). The narrator here presents the logic governing dreams before Yassin recounts his dream that concerns his overpowering the Pasha. The author, with this proverb, paves the way for recounting the dream so that we may realize that Yassin's desire – presented through the dream – is to eliminate the Pasha and his system. This is indeed the fundamental desire Yassin seeks

to achieve. Since the author had already defined the logic by which the dream is interpreted, he has specified a specific interpretation that does not allow the dream to be interpreted in other ways. Thus, the artistic function of this proverb is **specifying a particular interpretation of the presented situation**.

2. "Every crop has its season" (17): This proverb generally presents the idea of waiting or patience. It is clear that its vocabulary is taken from the Egyptian countryside, which is based on agriculture. This is the first agreement with the speaker of the proverb, Bahiyya's father, who works in agriculture – as we indicated in the analysis of characters. Therefore, it is logical that a proverb specific to agriculture would be uttered by a farmer. This proverb is presented in the situation where Yassin asks his uncle to hasten his marriage to Bahiyya, but the uncle has no money, so he asks him to wait some time until he secures the money needed for their marriage. His means of attempting to convince Yassin to be patient is this proverb, which affirms the idea of patience with rural logic that is indisputable among his companions. Thus, the artistic function of the proverb here is **using it as a logic of persuasion**.

3. "How many wronged ones are in you, O prison" (18): This proverb affirms the idea of injustice. It is uttered by Bahiyya's father in a situation that confirms the same idea of injustice. The Pasha had seized the half-feddan owned by Yassin's father, and it was natural for the man to stand against his oppressor. However, the Pasha's power imposed on his brother's father – Bahiyya's father – the awareness of the extent of injustice that befell his brother, and consequently the injustice suffered by all the people of Buhūt. The placement of this proverb in the geography of this particular situation leads to two functions: (a) **confirming the idea of injustice presented through the entire situation, thereby summarizing the idea of the presented situation**; (b) **informing the spectator – or reader – of Bahiyya's father's awareness of this injustice**.

4. "God creates forty from a single likeness" (19): This proverb presents the idea of resemblance between people. The author places it in the mouth of the narrator when describing Yassin's father and the extent of the resemblance between him and Yassin. The author presented the revolutionary stance taken by Yassin's father to repel the Pasha's injustice, then his unjust death within prison walls. When he presents the precise

resemblance between them physically and behaviorally, he paves the way for the clash that will occur between Yassin and the Pasha's henchmen (the Pasha's scribe, the district money-changer, and some guards), as well as paving the way for Yassin's death. Thus, the function of the proverb here is: **foreshadowing upcoming events**.

5. "If a house needs oil, that oil is forbidden for a mosque's lamp…" (20): The author places this proverb in the mouth of the narrator, before the narrator presents the arrival of the Pasha's followers at the end of every agricultural season to take the harvest by force. Yassin is in need of money to marry his fiancée Bahiyya, but how can he achieve his desire under the Pasha's injustice to him and those like him? He needs money, and the money is captive in the land; he cannot reap anything from it until the end of the season. But the Pasha harvests what Yassin planted without giving him his due. Perhaps rural logic operates with the idea of this proverb: priorities: what a person needs, he cannot give to God. So how can he give the yield of this season's harvest to the Pasha? Thus, it foreshadows the clash with his followers. Hence, the function of the proverb here is: **foreshadowing the occurrence of events**. It is noted that the author modified the formulation of the proverb to suit the metrical foot upon which the novel's composition proceeds.

6. "How many a donkey has died of hunger… before the fodder came" (21): This proverb is uttered by the narrator when refuting the idea of waiting… The narrator presents how the village of Buhūt bands together in times of adversity and becomes one hand… When one of the houses of Buhūt burns, the whole village is threatened with burning, and therefore all the villagers band together to repel any incident that might threaten the village's safety. Thus, they do not rely on an external savior for their affliction; rather, they stand in one row before this affliction until they remove it. Hence, there is no room for the idea of waiting for a savior… The savior is made by the whole village, who pushes him to repel this danger, and they secure his back. Thus, waiting, according to the givens of this proverb, means death.

7. "He had his breakfast in you before you had your lunch in him" (22): It is noted that this proverb differs from its folk original – see the original proverb in the examples – as this proverb presents the idea that one should be cautious and take matters firmly at the

appropriate time. The proverb here presents an earlier timing of this caution than the later timing presented by the folk proverb. This proverb occurs in the speech of Bahiyya's father in the situation where he recalls how his brother (Yassin's father) intended to clash with the Pasha, but the latter preempted him and eliminated him. Here, we note that the situation calls for the rapid execution of decisive actions, and the author advanced the speed of execution in his formulation of this proverb to call for refuting the idea of patience. Since the author placed the proverb in the mouth of Bahiyya's father, who frequently sang of patience, it means that Bahiyya's father himself has changed his opinion through his dialogue with his brother's history, and the author paves the way for Yassin's rapid standing against the injustice embodied in the Pasha and his henchmen. Thus, the functions of the proverb here are: (a) **refuting an idea that one of the characters believed in, thereby expressing the character's awareness**; (b) **foreshadowing subsequent events**. Note that the proverb concurs in its metrical foot with the metrical foot of the characters' dialogue.

8. "As if you, O Abu Zayd, never raided" (23): This proverb means that one should not behave in a way that has no good outcome… It may also mean… The author placed this proverb in the mouth of Yassin at the time when Bahiyya's father asks him to marry his daughter and leave Buhūt for any other village… Yassin's awareness of oppression has increased through learning what goes on beyond Buhūt's borders through his friends… Hence, the proverb here means Yassin's realization of the futility of fleeing from one oppression to another, perhaps different but more severe and stronger. It is noted that the formulation of the proverb differs in its metrical foot from the rest of the dialogue parts… Thus, the function of the proverb here is: (a) **expressing the character's awareness**; (b) **breaking the intensity of the metrical rhythm to create a new momentary rhythmic color**.

These are the folk proverbs the author included in his novel *Yassin and Bahiyya (ياسين وبهية)*. Through studying them, it becomes clear that they performed multiple artistic functions that can be summarized as follows: First: The proverb sets a specific interpretation for the presented situation. Second: A character uses it as a means of persuasion. Third: It summarizes the general idea the situation presents and thus confirms it. Fourth: It expresses

the character's awareness of a certain truth. Fifth: It foreshadows upcoming events. Sixth: It breaks the intensity of the fixed metrical rhythm to create a new momentary rhythmic color.

---

(2) The Artistic Employment of the Folk Song in the Novel *Yassin and Bahiyya* (ياسين وبهية)

First: Social Occasion Songs: Naguib Surur used in his novel *Yassin and Bahiyya* (ياسين وبهية) some songs known as Social Occasion Songs that deal with matters of engagement and marriage. These songs appear as follows:

1. "A white dove enters upon the girl; A beautiful bride with honey-colored eyes. I vow, if she brings me home, I'll dress you in an olive silk dress And go up with you to our rooftop daily And show you the morning star" (24). This song is uttered by the narrator in a situation where he presents that Yassin's desire is to marry his cousin Bahiyya. After the narrator describes Bahiyya, this song comes. It is clear that this song contains two things: firstly, it presents some of Bahiyya's qualities, like her fair skin, beauty, and honey-colored eyes. Secondly, it describes the extent of happiness one would experience – Yassin here – if union were achieved with a girl possessing such qualities – i.e., Bahiyya. Thus, the dramatic function of this folk song is **summarizing the situation**.

2. "O girls, O girls, what's wrong? What's wrong? You've curled your hair over your ears. There is no marriage; be patient, O girls, O girls, eat each other up; There's no marriage for you this year, Until the commander orders it for you" (25). The author places this folk song in the mouth of the narrator as well, after presenting Yassin's desire to marry Bahiyya and Bahiyya's desire to marry Yassin. But before these two desires, the author places – through the narrator – the obstacle standing in their way, which is poverty imposed by the feudal system. Thus, the author affirms Bahiyya's intense longing to hasten her marriage to Yassin, while this marriage is postponed for a whole year. Hence, it becomes clear that the function of the song here is **supporting and confirming the situation**.

3. “Look at their midst, a sweet one, her ankle like a scented herb; And the lashes of her eyes are three spans long, rural style” (26). This song is uttered by the girls of Buhūt at the time when the narrator describes Bahiyya. The nature of the novel imposed this method – the descriptive method – as it relies on description to convey the realistic image of its characters. Through this song, it is clear that the author continues to present Bahiyya’s beautiful qualities. Thus, the function of the folk song here is **presenting the features of the character**.

4. “Tell her father, if he is hungry, let him have dinner; And if he is full, let him rejoice and get up and stroll. His honor is preserved, and the one who loves her is comforted, And the one who opposes her, a broomstick pokes his eye. Tell her father, if he is hungry, let him have dinner” (27). The author places this folk song after presenting Bahiyya’s dream and some of the interpretations she received about it… The gypsy affirmed to Bahiyya that the “red handkerchief” means the “wedding night handkerchief.” Then the author, through this song sung by the women, stirs the audience’s emotions so that they sympathize with the desires of both Yassin and Bahiyya (ياسين وبهية) to marry. The song presents the peace of mind a father receives after his daughter’s marriage. Thus, the artistic function of the song here is **stirring the spectator’s emotions to create a kind of sympathy with the fundamental desire of the protagonist**, which is represented in both Yassin and Bahiyya (ياسين وبهية) and the matter of their marriage.

Second: The Mawwal: The author drew inspiration from some examples of the folk song known as the Mawwal, which contains subjects of a sad nature, known as the Red Mawwal. We can present them as follows:

1. “Some people drink honey, and some drink vinegar; Some sleep on a bed, and some sleep on a hill; Some wear silk, and some wear jasmine; Some rule over the noble free man, and he is humbled” (28). It is clear that this Mawwal is the Baghdadi type, consisting of four lines that have fully conveyed the meaning. This Mawwal occurs in the narrator’s speech as a commentary on what Yassin expressed about the injustice of the society he lives in. They suffer from poverty while the Pasha’s stores are filled with abundant goods; they suffer from darkness while electricity lights up the cattle sheds.

Yassin here addresses the social class system imposed by the Pasha's system on the people of Buhūt due to the land. It is noted that the Mawwal addresses the same psychological state that Yassin experienced on the one hand – the feeling of bitterness – and also addresses the same subject of injustice. With this Mawwal, the author means to confirm the idea of injustice and the prevalence of a specific psychological state among the audience, namely the feeling of life's bitterness. Thus, the function of the Mawwal here is **conforming the idea presented through the situation** and **creating a general psychological atmosphere**.

2. "The Judge of Judges, the innocent complain to him of those who bear him; And he who has money, all people bear him; And he who has no money, judgments turn against him. Where can I get people to bear [wait for?] the poor man?" (29). This Mawwal also addresses the subject of social class and the extent of injustice that a person faces. This (Baghdadi) Mawwal occurs in the narrator's speech after we see how Yassin's father had enough of the Pasha for seizing his land. He resolved to take revenge on him, but the Pasha's influence was stronger and prevailed. The Pasha managed to seize Yassin's father's money by force, then shortly afterward seized his freedom by throwing him in prison, and then went further by taking his life when Yassin's father died in prison. Bahiyya's father realized that his brother – Yassin's father – lacked the protection of the villagers and the existence of a just system that would give him his right. This is what the author presents through this Mawwal – that the one with (economic) power here is the one who ultimately prevails, and everyone around him stands by his side, while the poor man finds no one to rule in his favor in a case concerning the injustice inflicted upon him, and finds no one to stand by him in his crisis because he is destitute, possessing no money. Through this, it becomes clear that the Mawwal performed two functions: the first is **confirming the idea presented through the situation**, which is the idea of injustice; the second is **creating a general psychological atmosphere** representing Bahiyya's father's anguish over this system and his bitterness at the social reality that robbed his brother – Yassin's father – of his land, freedom, and life.

The author also drew inspiration from two lines of the narrative Mawwal known as *Yassin and Bahiyya (ياسين وبهية)* – see the narrative Mawwal examples in Part One. These two lines are:

3. “O Bahiyya, tell me who killed Yassin; They killed him (the Sudanese) from the mountain pass of the dromedary” (30). This question may suggest to some that there is a relationship between the novel *Yassin and Bahiyya (ياسين وبهية)* and the narrative Mawwal of *Yassin and Bahiyya (ياسين وبهية)*. This is what we will study in this part of the study. This prompts us to summarize the novel’s event in order to search for points of agreement and difference between it and the subject of the folk narrative Mawwal. Yassin loved Bahiyya, his cousin, and the oppressive system imposed by the Pasha prevented him from marrying her. The Pasha seized his father’s land, forcing Yassin to work as a laborer on this land. The Pasha’s injustice increased by his seizing what Yassin produced of the harvest at the end of every season. He sent a messenger to demand Bahiyya for his bed. As a result, Yassin – along with the people of Buhūt – stood against the Pasha’s henchmen who came to seize the season’s harvest. The battle between the two sides ends with Yassin’s death from a *hajjāna* bullet. This is a summary of the novel’s event. As for the subject of the Mawwal – see the song examples in Part One – which did not reach scholars in full, what has come to us about this subject is that the Sudanese killed Yassin – Bahiyya’s fiancé and cousin – who worked as a camel driver (*khayyāl*) for the English forces in Sudan. Bahiyya went to court – in an unknown case – and the verdict was that two were acquitted, three (!) were sentenced to life imprisonment, and then two (!) were sentenced to prison in the citadel cell, and three (!) were sentenced to prison in one of the cells. The researcher believes that the second part of the Mawwal does not concern the subject of Yassin but concerns the subject of another man (!) who had a relationship with Bahiyya after Yassin – as will become clear in the play *Oh Night, Oh Moon (آه يا ليل يا قمر)*. Thus, it is clear that the situation only drew inspiration from the names Yassin and Bahiyya (ياسين وبهية) and concerned the matter of Yassin’s killing, but it does not narrate his murder at the hands of the Sudanese as happened in the Mawwal; rather, his killing in the novel’s formulation was at the hands of the *hajjāna* forces sent by the Pasha. The author also changed Yassin’s profession: instead of being a camel driver for the English forces – as this Mawwal tells us – we find Yassin a peasant laborer working for the Pasha. Therefore, it is evident that the author’s inspiration from some indications in the Mawwal was intended to **create a general psychological atmosphere among the spectator**, since the Mawwal also addresses the idea of injustice and the extent of Bahiyya’s bitterness at losing Yassin.

Thus, it becomes clear to us that the author drew inspiration from some forms of the folk literary genre known as the folk song in two basic types:

1. **Social Occasion Songs (Wedding Songs):** The artistic function of this type was represented in summarizing the situation and confirming it, presenting the features of the character, and stirring the emotions of the spectator.

2. **The Mawwal:** The author used the non-narrative Mawwal, the type known as the Baghdadi Mawwal, which consists of four lines and through which the meaning is complete. This type performed several artistic functions: confirming the idea presented during the situation, and creating a general psychological atmosphere. As for the narrative Mawwal, the author did not draw inspiration from the folk original of its subject except for the names Yassin and Bahiyya (ياسين وبهية) alongside the matter of Yassin's killing, altering his killers to affirm the idea of oppression that the novel addresses as its fundamental idea. Thus, it becomes clear that the function of these fragments inspired by the folk original is **creating a general psychological atmosphere**.

Footnotes

1. Naguib Surur, *Yassin and Bahiyya (ياسين وبهية)* (Cairo: Maktabat Madbūlī), p. 114.
2. Ibid., p. 117.
3. Naguib Surur, *Ḥiwār fī al-Masraḥ* (Dialogue in Theatre) (Cairo: Maktabat al-Anjlū al-Miṣriyya, 1969), p. 62.
4. Naguib Surur, *Yassin and Bahiyya (ياسين وبهية)*, op. cit., p. 121.
5. Ibid., p. 124.
6. Ibid., p. 127.
7. Ibid., p. 25.
8. Ibid., p. 29.
9. Ibid., p. 60.
10. Ibid., p. 65.
11. Ibid., p. 48.

12. Ibid., p. 49.
13. Ibid., p. 14.
14. See: Dr. Aḥmad Mursī, *al-Ughniyya al-Sha'biyya* (The Folk Song), *al-Maktaba al-Thaqāfiyya* (Cairo: al-Hay'a al-Miṣriyya al-'Āmma lil-Kitāb, 1970), p. 77.
15. Naguib Surur, *Yassin and Bahiyya (ياسين وبهية)*, op. cit., p. 44.
16. Ibid., p. 49.
17. Ibid., p. 58.
18. Ibid., p. 61.
19. Ibid., p. 62.
20. Ibid., p. 65.
21. Ibid., p. 72.
22. Ibid., p. 90.
23. Ibid., p. 91.
24. Ibid., p. 14.
25. Ibid., p. 17.
26. Ibid., p. 35.
27. Ibid., p. 78.
28. Ibid., p. 18.
29. Ibid., pp. 90, 91.
30. Ibid., p. 111.

Chapter Five

The Dramatic Employment of Folk Literature Forms in the Play *Oh Night, Oh Moon (آه يا ليل يا قمر)*

Analysis of the Play: The play *Oh Night, Oh Moon (آه يا ليل يا قمر)* relies in its artistic composition on a set of scattered events linked to the character of Bahiyya. The author organizes their placement through the chorus by raising questions to the characters, which are

then answered dramatically through multiple dramatic situations. Therefore, the play lacks a single, developing event – like a traditional play that contains exposition, complication, and resolution. Hence, the analysis of the play departs from the analytical model we followed in the novel *Yassin and Bahiyya (ياسين وبهية)*, relying instead on analyzing the play in a way that suits its artistic potential.

1. Subject of the Play: *Oh Night, Oh Moon (آه يا ليل يا قمر)* begins with a prologue spoken by the narrator, who presents how Bahiyya is still waiting for Yassin's return – despite his death – affirming that she believes in the possibility of his return in a new form (reincarnation). At the beginning of the first act, the chorus informs us that we are now several years after Yassin's death and inquires about Bahiyya's condition. It establishes a dialogue with her to learn that she has become negligent in her love for Yassin: she no longer sits in the place that brought them together under the shade of the two palm trees as regularly as before, and she has neglected visiting Yassin's grave although she used to visit it on Thursdays and Mondays each week. Soon we learn the reason: Bahiyya has fallen in love with a man named Amīn, a close friend of Yassin. The chorus directs questions to Amīn, and we learn that he loved her and proposed to her father, but the father refused, claiming he had made a pledge with his brother to marry her to Yassin. Bahiyya's mother intervenes to try to convince the father to accept Amīn, but she fails. In a quasi-trial scene, the father agrees to Amīn's request after the intervention of the chorus, which represents the people of Buhūt, who convince him to change his mind and accept Amīn as a husband for his daughter, using simple, persuasive rural logic:

- The Chorus: "Your daughter is free… but a free woman changes her dowry when she sees the young men outside" (1).
- "Who will say to you, 'Your beard is like a brush, O elder'?" (2).
- "Name your grandson Yassin" (3). Thus, the father agrees to marry his daughter Bahiyya to Amīn. Amīn and Bahiyya resolve to travel to Port Said. The events of the second act begin; we have moved geographically to Port Said and temporally several years after the end of the first act. Through the dialogue between the chorus and Bahiyya, we learn that Amīn worked at the English camp, but his condition soon changed after he realized that the English are no different from the *hajjāna* of Buhūt who unjustly imprisoned him for four years and killed his friend Yassin. He felt that working at the camp was a disgrace

to him as an authentic Egyptian. He stopped working at the camp and began drinking alcohol to escape his feeling of guilt towards his authenticity and his friend Yassin. As Amīn's self-reproach increased, he decided to join the fedayeen groups, but he soon died in a protest by law students. The author then begins to review Bahiyya's life after the death of her beloved and husband Amīn, presenting other forms of the authority's oppression of Bahiyya and those like her. In the third act, we find a group of women gathered in front of a factory containing the bodies of the student protest martyrs. Among them are Bahiyya and her mother, waiting to receive Amīn's body to honor it. With the authority's increasing oppression, a soldier orders everyone to keep silent. Bahiyya falls into a deep sleep and dreams of Yassin and Amīn and another man she does not know, who offer her the moon. Bahiyya awakens to the voice of a guard announcing that the government has taken over burying the bodies of their dead.

2. Characters: (Character of Bahiyya): She is the heroine of the play; all events revolve around illustrating the course of her life after the death of her beloved Yassin. Bahiyya is a young woman in her twenties – approximately – beautiful, illiterate, unable to read or write. But the turbulent events of the village have deposited in her a cognitive store that does not appear in her words and behavior as much as it becomes apparent in her dreams. Hence, she intuits Yassin's death before it occurs, perceives Amīn's death before it happens, and feels her father's death before the news reaches her. She is a transparent-souled character who sees her reality despite its fog and uncovers the secrets of the future despite the haziness of the present. She had loved Yassin deeply, so she mourned him intensely after his death. Because of her belief in reincarnation, she waits for Yassin's return in a different form, until he returned again in the form of Amīn. Bahiyya did not love Amīn to show her disloyalty to Yassin; rather, she loved him because of his resemblance to Yassin in several things: Resemblance in physical appearance: the figure of a strong-bodied man. In revolutionary behavior that does not submit to injustice or flinch from the whip. They were friends. Thus, from Bahiyya's perspective, Yassin is Amīn, differing only in their names. Bahiyya realized the reason for her love for Amīn – his resemblance to Yassin – after their marriage: She says: "The one sitting was Yassin, but he wore a blue suit" (4). Factors that helped complete the process of transferring the image of the beloved from Yassin to Amīn included her feeling of the futility of waiting, especially after the Sheikh at Yassin's tomb told her: "That means he – meaning Yassin – sits

like all the righteous on couches, gazing… and beneath them rivers of wine, milk, and honey flow… And you will find him now, and what is it?.. A houri is sitting beside him… Glory to the Creator" (5). Bahiyya's reaction is to say: "Sitting with a houri beside him, he says… and the fool is still crying over him" (6). All these reasons made Bahiyya – as we learn in the first act – slacken in visiting Yassin's grave and stop frequenting the place that brought them together under the shade of the two palm trees. Bahiyya's desire in the first act was to marry Amīn; then her desire became to live a dignified life, had it not been for the social system and the authority's oppression that deprived her of a peaceful life with Amīn's killing.

(Character of Amīn): He is a youth from the village of Buhūt, handsome in appearance, who does not hesitate to throw himself forward and sacrifice everything for his dignity and honor. He stood against the Pasha when the latter wanted to bring Bahiyya to his bed. He stood before the *hajjāna* and endured the stabs of their whips, and endured four years in prison rather than utter a word that displeased him and compromised his honor, like what they asked him to say: "Say I am a woman." He endured these tortures by staying in Buhūt because of Bahiyya, as he says: "What kept me here until now is her" (7). Amīn once refused to escape his reality when some youth offered him drugs. But with the swelling of problems and his intense feeling of alienation internally – between himself and his soul – and externally – between him and Buhūt – he was forced to leave Buhūt for Port Said after his dream of marrying Bahiyya was realized. However, his fear of fleeing from Buhūt is soon exposed after he realizes that Port Said teems with the greatest forms of oppression. Upon realizing the similarity between the English – for whom he works in Port Said – and the *hajjāna* who serve the Pasha in Buhūt, he leaves his work at the English camp. His conscience increasingly reproaches him for working for them until he finds a fedayeen organization to join. He dies in one of its operations – the law students' protest.

(Character of the Father): He is a rural man, fanatical about inherited traditions. He loved his only daughter Bahiyya beyond imagination; hence, he refused to marry her to anyone other than Yassin because he sees, as he says: "I would be burying my daughter twice… I would be burying myself twice" (8). He knows the immense love Bahiyya had for Yassin, so he fears two things: hurting Bahiyya's feelings, and not fulfilling the promise he made to his brother (Yassin's father) in prison when he said to him: "She is for him, and he is for her. In your lifetime, their wedding will still take place… Tomorrow you will return safely

and attend it…" (9). But after the villagers – represented by the chorus – convince him, he does not hesitate to agree to marry his daughter to Amīn. They affirm that Yassin has died, so the word he pledged to his brother cannot be fulfilled, alongside Bahiyya's desire to marry Amīn.

(Character of the Mother): A rural woman, of whom the author only gave the aspect concerning her love for her daughter and her hopes for her. She wants to see her as the bride of the town. Therefore, she does not hesitate to try to convince the father to marry her to Amīn, but she fails to convince him due to his extreme fanaticism. Bahiyya's mother represents the bereaved mother in the second act, yet despite this, she never reveals the bitterness of her life; rather, she always expressed her composure in all situations – after her husband's death – and her fortitude before her daughter – after Amīn's killing.

3. Conflict: The first desire of the play's protagonists (Amīn and Bahiyya) is to marry and settle in a dignified life. But how can this marriage happen when the father does not approve of Amīn? The father represented the first obstacle to achieving the desire of both Amīn and Bahiyya. However, after the father's approval, a second obstacle appears in the second act – an internal one (within Amīn's psyche) – against Amīn's desire to live a dignified life, as he feels his insignificance and smallness for working under the command of the English. This feeling is what prompted him to join the fedayeen's ranks and be killed in one of their operations. In the third act, a new desire forms for Bahiyya: to obtain Amīn's body to honor it with burial. The obstacle is the authority's refusal of Bahiyya's request. The play ends with Amīn's body being buried by the government. Thus, the dramatic desire of the two heroes in this play is represented in: Act One: The marriage of Amīn and Bahiyya. Act Two: Living a dignified life. Act Three: Obtaining Amīn's body to honor it with burial. Meanwhile, the obstacles are represented in: Act One: Bahiyya's father's refusal. Act Two: Amīn's feeling of inferiority for working at the English camp. Act Three: The government buries the bodies of the protest victims and does not hand them over to their families. Therefore, there is no single fundamental desire for the two heroes throughout the play; rather, there is a series of disparate desires met by a series of disparate obstacles. This is why the play lacks a "unity of obstacles." The two sides of the conflict do not meet before the spectator except in the first and third acts. In the first act, the side of desire is represented by the character of Amīn, the character of Bahiyya, and the chorus – representing the people of Buhūt; the side of the

obstacle is the father. Similarly, in the third act, the side of desire is represented by Bahiyya, her mother, and the chorus – representing the people of Port Said – and the obstacle is represented by the group of soldiers. As for the second act, it contains an internal conflict whose two sides are Amīn's desire to work and thus obtain a dignified life, against the obstacle of his feeling of guilt for working at the camp of the English colonizer. To rid himself of this feeling, Amīn had to stand against the English themselves by joining the fedayeen's ranks.

4. Language: The author used two language levels in composing the play: The first: classical Arabic, which occurs in the narrator's speech in the prologue. The second: a colloquial-style language, whose vocabulary consists of Egyptian colloquial terms, occupying the greater part of the play. The play was composed in a poetic mold relying on the metrical foot (*taf'īla*) system, which ensures a musical rhythm.

5. Time: The author explicitly indicates in the play's heading that its historical time is 1950. As for the play's dramatic time, it spans several unspecified years. There is a time span between the first and second acts of several years, and between the second and third acts a period estimated at several days. The technique of the play necessitated evoking past moments; this is clearly seen in the first act when a scene gathering Bahiyya's father and his brother (Yassin's father) is evoked. It is also used in the third act when Amīn is evoked after his death.

6. Place: The play encompasses two geographical areas: the village of Buhūt and Port Said. The first act takes place in Buhūt; the second act takes place in a house in Port Said; the events of the third act take place in front of one of the factories containing the bodies of the protest victims, also in Port Said.

7. Rhythm: The author used several elements to create the play's rhythm, including: (a) Event transitions: through the development of event units from the beginning of the play to its end. (b) Spatial transitions: including two types:

- Spatial transitions through embodiment: the transitions we referred to when discussing the element of place.

- Spatial transitions through evoking an incident: transitions in which the author relied on evoking a past dramatic situation to clarify the present situation. This technique is found throughout the play. Spatial transitions perform their traditional dramatic function alongside creating rhythmic variation in the visual scene. © Temporal transitions: the author relied on event units from both the past and the present and alternated them throughout the play. This clarifies the presented action mechanically on the one hand and breaks the monotony of the chronological sequence of events on the other. (d) Poetic metrical foot: using the metrical foot in the play's composition greatly contributed to creating a regular and steady rhythm throughout the play. To ensure breaking the regularity of the metrical rhythm, the author departed from its framework by using other stylistic elements such as proverbs and songs.

In terms of external structure, the play consists of a prologue presenting Bahiyya's condition after Yassin's death – which reminds the spectator that we are still in the context of the narrative Mawwal known as *Yassin and Bahiyya (ياسين وبهية)* – and three acts. The author relies on the entry and exit of characters through the technique of summoning the character via the chorus or the situation itself. The chorus summons Bahiyya's father in the first act to learn the reasons that made him refuse Amīn as a husband for his daughter, while the dramatic situation summons Amīn after his death in the third act. As for internal structure, it contains the elements we mentioned – subject, characters, time, place, etc. – and relies in its technique on four technical methods: First: Through the narrator and chorus's description; its dramatic function is specific: informing the spectator of an event unit. This is evident at the beginning of the first and second acts. Second: The flashback technique, where a past situation is embodied to clarify some things for the spectator. Third: Presenting an immediate (spontaneous) action: the set of situations that temporally coincide with the time of embodying current events. Fourth: The commentary style, a matter exclusive to the chorus after most of the situations embodied dramatically. Based on these technical methods, the function of the chorus is determined in four points: Describing events. Summoning a situation by summoning one of the characters. Participating in the events presented as a group of characters – the peasants in the first act, and the women of Port Said in the third act. Commenting on events.

The play presents a basic idea: oppression, embodied in the Pasha and *hajjāna* in the first act, the English in the second act, and the ruling authority represented by soldiers in the third act. Nothing remains but to investigate the dramatic function of the folk literature forms in the play: song and proverb.

---

(1) The Dramatic Employment of the Folk Proverb in the Play *Oh Night, Oh Moon* (آه يا ليل يا قمر)

1. "How much is still in the bag" (10): This proverb means that there are still hidden things… It is spoken by the chorus to both Amīn and Bahiyya. The chorus means by this that there is still information Amīn is hiding that they need to know. It is a technical device of the author to keep both Amīn and Bahiyya present so that the chorus can address all the questions revolving in the spectator's mind, raising them, and having them answered through dramatic situations. Thus, the function of the proverb here is: **the chorus's attempt to convince the play's characters to recount the rest of their story**.

2. "Silence among girls is consent" (11): This proverb means that a girl's silence in responding to a marriage proposal indicates her acceptance and thus her desire for marriage. This proverb is uttered by Bahiyya's mother in response to the chorus's question about Bahiyya's acceptance to marry Amīn. The proverb here explicitly expresses – through the mother – Bahiyya's dramatic desire to marry Amīn. Hence, the function of the proverb here is **revealing the characters' desires**.

3. "God, as is His custom, grants respite, but it is not His custom to neglect" (12): This proverb often runs on the tongues of common people to signify the idea of justice. It appears in the play *Oh Night, Oh Moon* (آه يا ليل يا قمر) spoken by the chorus, which attempts to convince the father of divine justice and how the injustice he and others from Buhūt suffer is fated to disappear. Here, the author shows that Bahiyya's father has taken a harsh lesson from the incident of Yassin's killing – in the novel *Yassin and Bahiyya* (ياسين وبهية) – to the extent that he has now ended that tune of patience that he had often sung to Yassin – before his killing. Thus, the function of the proverb here is

expressing the characters' ideas, concerning the extent of their feeling of injustice and oppression inflicted upon them by the Pasha.

4. "He who marries my mother after my father becomes my uncle" (13): This folk proverb means the impossibility of a stepfather replacing the father in his status with the wife's children. The proverb is spoken by one of the peasants at a Samer gathering attended by Amīn, in a scene of comic relief, where the friends begin to entertain themselves and laugh after being exhausted by talk of their painful reality. Thus, the function of the proverb here is **provoking laughter as one of the means of comic relief** used by the author in the play.

5. "What threw you onto the bitter? He said: What I saw was more bitter than it" (14): This proverb implies that a person's choice of a difficult path is because there are paths even more difficult and harsher that drove them to flee from it. This proverb is spoken by Amīn as he explains to the chorus that he wants to go to Port Said to work at the English camp, affirming that the Pasha's injustice in his village Buhūt is far stronger than any other injustice. Thus, the function of the proverb here is **explaining the character's behavior**. It is worth noting that the metrical structure of the proverb's sentence concurs with the metrical structure of the characters' dialogue.

6. "He who leaves offspring has not died" (15): The father passes on his physical traits and intellectual traditions to his son. From this concept, the proverb affirms that a person's death does not mean death as long as their traits and traditions are inherited by their offspring. This is the same meaning the chorus – the speaker of the proverb – tries to convince Bahiyya's father to accept Amīn as a husband for his daughter. He refused to accept Amīn because he had pledged to his brother before his death to marry her to Yassin. With Yassin's death, Amīn steps forward to ask for Bahiyya's hand, to ensure support by begetting a son like his father. Thus, the function of the proverb here is **convincing the character of an idea**, which here is the idea of marriage.

7. "What is far from our eyes is also far from our hearts" (16): This proverb means that a person can forget anything they lost, no matter what place it had in their heart before. This proverb is spoken by the chorus, which realizes Bahiyya's forgetting Yassin and her marriage to Amīn, affirming to Bahiyya that besides the factors she mentioned – see the

analysis – that helped the process of transferring the image from Yassin to Amīn, there is another factor: Yassin's distance from Bahiyya. Had it not been for his distance, Bahiyya could not have married someone else because of her intense love for him. Here, the chorus adds a new factor that contributed to Bahiyya's marriage to Amīn. Thus, the function of the proverb here is **explaining the character's behavior**.

8. "Praise be to You, O Lord… O You who create forty from a single likeness" (17): This proverb means the possibility of more than one person having the same physical appearance. This proverb is spoken by Bahiyya, affirming that what made her love Amīn and accept him as a husband is the precise resemblance between him and Yassin. Thus, the function of the proverb here is the same as the previous one: **explaining the character's behavior**, as Bahiyya here presents another reason that made her carry out the process of transferring the ideal beloved model from Yassin to Amīn.

9. "What have I to do with the onion? It is free in its peel" (18): This proverb affirms the idea of not interfering in others' affairs. It appears with the same meaning in the play, spoken by Bahiyya's mother, who affirms that Amīn staying out late does not concern her in any way. On another level, the author affirms the bond that ties Amīn to Bahiyya. Thus, the function of the proverb here is **clarifying the relationships between characters**, as the author shows that Amīn's relationship with Bahiyya is stronger than her relationship with her mother.

10. "What does the hungry man dream of? Not just of loaves of bread" (19): This proverb, in its folk context, means a specific logic for interpreting dreams. But here, the author places it in the mouth of Soldier 3 to convey another meaning: the extent of the authority's injustice and the grip of its oppression on the people of Port Said. He says it, ordering all women to remain silent, not think of anything, and not dream – meaning, from his perspective, thinking of the needs they require. Thus, this proverb has a specific function: presenting the idea of oppression that the entire play addresses. Therefore, the function of the proverb here is **confirming the fundamental idea of the play**.

Through this study concerning the proverb in the play *Oh Night, Oh Moon (آه يا ليل يا قمر)*, it becomes clear that the proverb was used for multiple dramatic functions:

- As a means of convincing one of the characters of an idea.
- Revealing the characters' desires.
- Expressing the characters' ideas.
- As one source of laughter in the comic relief part, which serves to lighten the seriousness of the situation.
- Explaining the characters' behavior.
- Clarifying relationships between characters.
- Confirming the fundamental idea of the play.

---

(2) The Dramatic Employment of the Folk Song in the Play *Oh Night, Oh Moon (آه يا ليل يا قمر)*

The author, Naguib Surur, drew inspiration from several types of folk songs, using Social Occasion Songs on the themes of cradle songs, children's games, and lamentations, as well as using two Mawwals of a sorrowful nature known as the Red Mawwal. The author also drew inspiration from parts of the narrative Mawwal known as *Yassin and Bahiyya (ياسين وبهية)*. Below is a detailed study of each type separately.

First: Social Occasion Songs: (a) Cradle Songs:

1. "Take the breast and be quiet; take the breast and sleep. Your mother is the lady, and your father is the imam. Grandfather Sa'd Pasha demands independence" (20). In its folk reality, this song is a means to make the child sleep, especially performed in a soft voice and slow rhythm. The author places it in the mouth of Bahiyya as she rocks her baby Yassin after he wakes up to his father Amīn's voice. Here, in this situation, it performs a specific dramatic function: **creating a sense of the play's realism**, as the author presents a detailed situation of the Egyptian environment. It adds nothing new intellectually.

2. "O Lord, may he sleep… O Lord, may he sleep… And I'll bring him two pigeons. He'll eat and say, 'More, more.' Don't be afraid of me, O pigeon. I'll make him laugh with it when he sleeps. O Lord, may he sleep. O Lord, may he sleep" (21). This song is

sung in folk reality when a mother promises to fulfill a request or bring a gift to her child; clearly, these promises will not be fulfilled. It occurs in the mouth of Bahiyya in a situation where the chorus tries to convince her to be optimistic about what the future will bring, promising her relief from her distress soon. Immediately after this promise, Bahiyya rocks her baby with this song, thereby confirming that this distress will not disappear and her future will not be promising. Thus, she confirms that the chorus's promise is like the promise she makes to her child, a promise whose purpose is only to deceive the child until he sleeps. Hence, the dramatic function of the song here is **refuting an idea**, which is the idea of optimism that the chorus – representing the people of Buhūt residing in Port Said – espouses.

(b) Children's Game Songs:

1. "O rain, pour gently, gently… on the bald head of my sister's daughter" (22). This song is recited in its folk origin when rain falls, as children rejoice in it and pray for it. The author places it in the mouth of Amīn in a situation where Bahiyya explains to the chorus – representing the people of Buhūt residing in Port Said – how Amīn has persisted in drinking alcohol, while at the same time Amīn's voice is heard singing this song. Amīn here feels a complex of guilt as a result of his work at the English camp – see the play's analysis. This feeling increased to the point where Amīn exhibits behavior devoid of a man's awareness of his responsibilities toward his homeland. He felt his insignificance, smallness, and flight from responsibility. For this reason, he sings a song that only children chant during their playtime. Thus, the dramatic function here is **revealing the character's psychological reality**, as Amīn is going through an acute psychological crisis due to his feeling of childish behavior as a result of agreeing to work under the command of the English at the camp.

2. "Abu Qirdān… planted a feddan… half of it mallow, and half eggplant. He dug in the mud… found a knife… slaughtered his son… and became a poor wretch… Abu Qirdān" (23). This example tells a story composed in a sung form, recounting how there was a bird (Abu Qirdān, the Egyptian spur-winged plover) that worked on land it did not own. During its work, it found a knife and then killed its son with it and became sorrowful over this act. It is noted that this narrative song – if the expression is correct –

carries a meaning of absurdity (in the linguistic sense of the word), where an individual commits an act consciously but then regrets it afterward. This song occurs in Amīn's mouth after Bahiyya presented the fate of one of their neighbors who worked with Amīn at the camp. They both left it to join a fedayeen cell, and this neighbor died, leaving behind his elderly mother and a widow caring for nursing infants. Here, the author stirs Amīn's sense of the absurdity of confronting the English authority. In a later moment, he says that he must remain alive, for his death will not benefit the homeland and will only harm his family; he would behave as Abu Qirdān did in this song by making his son and daughter starve after his death in one of the fedayeen operations, just as his neighbor died. Thus, the dramatic function of this song is **explaining the character's behavior**, as Amīn deduces from his neighbor's death that his children's fate would be like the neighbor's children's fate – starving.

© Lamentation Songs:

1. "O singing is forbidden to the wounded bird… the one lost in the wind with its companion" (24). This folk song urges the grieving self to forbid all words or behaviors that express happiness. The author places it in the mouth of Bahiyya after the chorus – representing the people of Buhūt – asked her to let them hear her melodious voice, but Bahiyya responds to this request with this song. Bahiyya here expresses her anguish over losing her beloved, fiancé, and cousin Yassin, and mourns him at the same time. Thus, the dramatic function of this song here is **expressing the psychological state of the character**, which here is grief.

2. "And if they put on me the hundred-ringed anklet… May the one whose father is alive live strong. And if they dress me in broadcloth, I don't want it… I want my father, and my silence is in his hand. O you whose father is living, do not sit beside me… Lest you say, 'My father,' and you tear my heart" (25). This song expresses a girl's lamentation over the loss of her father, wishing he would return even if she lost everything in return. In the last line, we find a response to the first two lines, meaning another girl asks the first to stop lamenting because it affects her deeply. The author places this song in the mouth of Bahiyya at the end of the scene where Amīn and the chorus – representing the people of Buhūt residing in Port Said – are in dialogue, at the

moment a telegram arrives announcing the death of Bahiyya's father. We see the chorus asking Amīn to tell Bahiyya about her father's death, but he hesitates. Through her song, Bahiyya expresses her anguish and grief over losing her father. The song immediately follows a temporal transition. Thus, this song performed two fundamental functions: the first is **expressing the psychological aspect of the character**, which is grief; the second is the song **representing a temporal and event transition**, as we learn through it that she has learned of her father's death, indicating that some time has passed since the dialogue between Amīn and the chorus, and it also develops the play's subject.

3. "Our house is spacious, and its door is good. O what a regret, I woke up without a master. O our house, a screen has looked upon you. O you whose darkness frightens the passerby" (26). This song expresses the extent of anguish that befell a woman and the sorrow that afflicted her upon losing her man. It is recited by a woman who lost her man in one of the fedayeen operations (the law students' protest incident), at the time when the women, including Bahiyya who lost Amīn, are sitting in front of one of the factories containing the remains of their men. Here, the sorrowful tone dominates that situation. Thus, this song performs a dramatic function: **creating a psychological mood**, which increases the impact of the audience's engagement with the presented situation.

4. "When they said, 'It's a girl,' I said, 'What a delightful night. She will sweep and make the bed for me, and fill our house with water'" (27). This song is directed at a little girl in folk reality, revealing the mother's feelings toward her daughter, her happiness with her, and her hopes for her. The mother rejoices because she will help her with household chores. This song occurs in the mouth of Bahiyya's mother in a situation where they are waiting to receive Amīn's body – her daughter's husband. It is notable that Bahiyya's mother hoped that Bahiyya would make her happy by helping her at home, and thus she thought she would bring her mother happiness and bliss. But how can this be fulfilled when she is facing her daughter's miserable fate? Here, the technique of contradiction appears between what the song says and the event context in which it is placed. This contradiction strengthens the impact of the situation on the audience's soul. Thus, it is clear that the dramatic function of the song here is **creating a specific psychological mood in the spectator**, which is a sad psychological mood.

5. “When they said, ‘It’s a girl,’ The corner of the house collapsed upon her. They brought me eggs with their shells, And instead of ghee, water” (28). This song expresses, in our folk reality, the disappointment a mother feels because she gave birth to a girl instead of a boy. This song occurs in the mouth of Bahiyya, responding to her mother’s previous song, affirming to her the miserable fortune she has met with Amīn’s death and its reflection on the mother’s disappointment in the destiny decreed for her. The song performs the same dramatic function as the previous song, which is **creating a specific psychological mood in the spectator**, which is also a sad psychological mood.

Second: The Mawwal: (a) The Non-Narrative Mawwal:

1. “O my eye, the beautiful one stands bewildered. By God, bewilderment is too early for you, O little one” (29). The researcher was unable to obtain a complete example of this Mawwal, so it cannot be classified according to the method concerned with form – see Part One, the section on the Mawwal – but it is classified by subject. This Mawwal belongs to the type known as the Red Mawwal due to the predominance of the sorrowful tone resulting from the question the Mawwal poses: the reason why the girl is bewildered, as she is still too young to bear a worry that disturbs her serenity. This part of the Mawwal occurs in the mouth of the chorus, which wonders about the reason for Bahiyya’s bewilderment after realizing that she loves Amīn and desires to marry him, but her father refused. It raises this question to arouse suspense in the spectator after learning that she loves her cousin Yassin – who was killed by the *hajjāna*’s bullets – so how can she love another man? The bewilderment Bahiyya is under regarding this matter is what the events following this situation answer. Thus, it becomes clear that the dramatic function of this Mawwal is **arousing suspense in the spectator**.

2. “I made for the young man an excuse to visit him every day. Neither the young man drinks, nor can I confess my beloved” (30). This part of the Mawwal means how a man used to go to do something, intending in his mind something else other than what he goes there for in front of people. This part of the Mawwal occurs in the mouth of the chorus after Bahiyya’s mother answered her husband – Bahiyya’s father – about how their daughter happened to meet Amīn by chance more than once at the flour mill and how he asked for her hand in marriage. The Mawwal here confirms that Bahiyya did not

only go to grind the grains but rather went intentionally to see Amīn, which leads us to confirm that Bahiyya loved Amīn and was attached to seeing him. Thus, the dramatic function performed by this part of the Mawwal here is **presenting the character's desires that are not explicitly disclosed**, as the chorus here repeats the song as if echoing what is in Bahiyya's depths.

(b) The Narrative Mawwal (*Yassin and Bahiyya (ياسين وبهية)*): The author included in his play *Oh Night, Oh Moon (آه يا ليل يا قمر)* nine lines derived from the narrative Mawwal known as *Yassin and Bahiyya (ياسين وبهية)*, which he placed in various parts of the play. These lines appear as follows:

1. "O steamer of twelve, O one with iron wheels. O my beloved, O one with iron wheels…" (31). This song appears in the mouth of the narrator in the part the author called the prologue, where he presents a quick summary of Bahiyya's condition after the killing of her beloved Yassin. The narrator shows how she still waits for Yassin's return – see the play's analysis – due to her belief in reincarnation. Here, the author establishes, through the narrator, a dialogue between Bahiyya and the train that used to see her with Yassin. But when it finds her alone, it raises its questions about her absent beloved. The author here affirms to the audience that we are still in the context of Bahiyya's story after Yassin's killing, which is a precursor to presenting Bahiyya's life dramatically after the death of her beloved. Thus, it becomes clear that the dramatic function of this part of the narrative Mawwal is **preparing for the play's events**.

2. "O Bahiyya, tell me who killed Yassin… They killed him… from the mountain pass of the dromedary" (32). We notice through these two lines that the author omitted the word "Sudanese" that appeared in the original Mawwal – see the Mawwal example in Part One. This means the author did not reveal Yassin's true killer, despite specifying him in the novel *Yassin and Bahiyya (ياسين وبهية)*. These two lines occur in the mouths of both the train and Bahiyya – through the narrator – in the form of a question and an incomplete answer. The author's purpose is that the killer of Yassin and others is the supreme authority, whose brutality becomes clear through the play's events. Thus, the author stimulates the spectator and makes them curious to know the real killer of Yassin.

Hence, the dramatic function of this part of the Mawwal is **arousing suspense in the spectator**.

3. "And Bahiyya went to the courts… she hired an agent. Rule with justice, O judge… before you are the wronged" (33). These two lines occur in the mouth of the chorus in a situation where Amīn explains how he met Bahiyya for the first time. He met her in court, where the case of Yassin's murder and the killing of some villagers by the Pasha and his henchmen was being judged – see the analysis of the novel *Yassin and Bahiyya (ياسين وبهية)*. Amīn explains that he was one of the rebels against the Pasha, and for this reason he and Bahiyya's father are being tried. Thus, it becomes clear that the part that begins with "the court" in the original Mawwal – see the Mawwal example in Part One – is a part that does not concern the subject of Yassin and Bahiyya (ياسين وبهية), but rather concerns a situation of another man related to Bahiyya – as we stated when analyzing the Mawwal in the novel *Yassin and Bahiyya (ياسين وبهية)*. Here, the author shows that this man is Amīn, who loved Bahiyya after Yassin's killing. Hence, the dramatic function of this part of the Mawwal is **revealing the characters' past**, a matter of artistic importance, as this part of the Mawwal clarifies in its place in the play's subject how and when Amīn loved Bahiyya.

4. "And Yassin, drowning in his blood, the doctor feared for him" (34). This line occurs in the mouth of the chorus in a situation where Bahiyya's father and the chorus recall the incident of Yassin's murder and how the doctor was at a loss regarding his recovery. The father here recalls what befell his nephew Yassin after the chorus – representing the people of Buhūt – asked him to accept Amīn as a husband for his daughter. But the father recalls his promise to his brother – see the play's analysis – and then increases his refusal of the chorus's and Bahiyya's mother's request for Amīn to marry Bahiyya. Thus, the dramatic function of this line is **expressing the character's psychological state**, which is Bahiyya's father's state, filled with bitterness at losing Yassin.

5. "He tilted his fez to one side… and sentenced them to four years… Two years in the high prison, and two years in the cells" (35). The author placed these two lines in the mouth of the chorus after Amīn presented the extent of injustice he suffered after the incident of Yassin's killing – see the analysis of the novel *Yassin and Bahiyya (ياسين*

وبهية). Amīn was one of the peasants who defended their land when the Pasha came to seize the agricultural harvests. As a result of the clash between the two sides, many were killed. The court was convened, and Bahiyya asked the judge to rule with justice, but what happened was that the judge sentenced Amīn to four years between the citadel prison and the small prison. Thus, the chorus describes to us what happened in the court. The tilting of the judge's fez foretells the crookedness of the judgment and its injustice. Through this, it becomes clear that the dramatic function of this line of the Mawwal is **confirming the idea presented during the presented dramatic situation**, which is the idea of injustice.

From a comparison between the play's subject – see the play's analysis – and the narrative Mawwal of *Yassin and Bahiyya (ياسين وبهية)* – see the example provided in Part One – it becomes clear that the author did not draw inspiration from the full narrative Mawwal subject; rather, he used some of its parts and scattered them in different places to perform specific functions. The play's event is not related to the narrative Mawwal's subject, neither closely nor remotely.

Through this study, it becomes clear that the folk song played a role as one of the technical means performing specific dramatic functions. These functions appear as follows:

1. Creating a sense of realism in what the spectator sees.
2. Refuting an idea.
3. Revealing the character's psychological reality.
4. Expressing the character's ideas.
5. Used as a separating unit for a temporal and event transition.
6. Creating a special psychological mood in the spectator.
7. A technical means whose purpose is to arouse suspense in the spectator.
8. Revealing the characters' desires.
9. Preparing for dramatic events.
10. Revealing the characters' past to clarify some units of the present event.
11. Confirming the idea presented during the situation.

It is also clear that the author used two types of songs: (a) Social Occasion Songs: within which he used cradle songs, children's game songs, and lamentation songs. (b) The Mawwal: which is the Red Mawwal dealing with themes of sorrow and pain. The author also drew inspiration from some lines of the narrative Mawwal known as *Yassin and Bahiyya (ياسين وبهية)*.

Footnotes

1. Naguib Surur, *Oh Night, Oh Moon (آه يا ليل يا قمر)* (Cairo: Maktabat Madbūlī, 1980), p. 93.
2. Ibid., p. 95.
3. Ibid., p. 97.
4. Ibid., p. 112.
5. Ibid., p. 108.
6. Ibid., p. 110.
7. Ibid., p. 91.
8. Ibid., p. 71.
9. Ibid., p. 71.
10. Ibid., p. 60.
11. Ibid., p. 78.
12. Ibid., p. 81.
13. Ibid., p. 87.
14. Ibid., p. 92.
15. Ibid., p. 96.
16. Ibid., p. 111.
17. Ibid., p. 112.
18. Ibid., p. 156.
19. Ibid., p. 215.
20. Ibid., p. 142.
21. Ibid., p. 181.

22. Ibid., p. 118.
23. Ibid., p. 141.
24. Ibid., p. 66.
25. Ibid., p. 147.
26. Ibid., p. 176.
27. Ibid., p. 187.
28. Ibid., p. 187.
29. Ibid., p. 81.
30. Ibid., p. 79.
31. Ibid., p. 44.
32. Ibid., p. 45.
33. Ibid., p. 61.
34. Ibid., p. 77.
35. Ibid., p. 90.

Chapter Six

The Dramatic Employment of Folk Literature Forms in the Play *Tell the Eye of the Sun (قولوا لعين الشمس)*

Analysis of the Play: In composing the play *Tell the Eye of the Sun (قولوا لعين الشمس)*, the author relied on two fundamental methods:

1. The method of the developing event line: he created several event lines, each with its own sequence that develops each line.
2. The method of accumulation: he affirmed his basic idea – the intellectual content – through more than one dramatic line, technically separate but sequentially presented throughout the three acts of the play.

1. Subject: The play begins after Bahiyya arrives in Suez, where she tells the chorus how she left Port Said after the 1956 war and settled in Suez with her mother, her son Yassin, and

her daughter Amīna. The mother asks her daughter to accept the idea of marriage, and the chorus tries to convince Bahiyya, but fails. After realizing Bahiyya's insistence on refusing marriage, the chorus tells her to look for a suitable job to support her family. Discussion begins among the chorus members and the mother about employing Bahiyya in some work, and when they fail to find suitable work for her, they affirm the idea of marriage again. At this moment, ʻAṭiya enters and asks for Bahiyya's hand in marriage. After the spectator is introduced – through the chorus's questions – to the character of ʻAṭiya, he begins to tell his story with the authorities: he was once a member of its security forces, and how he grew weary of the king who betrayed the homeland in the Cairo Fire incident. ʻAṭiya had intended to kill him at the time of his deportation from Egypt after the revolution but was unable. ʻAṭiya repeats his marriage proposal to Bahiyya so she can accompany him to Aswan, where he works as one of the builders of the High Dam. But Bahiyya refuses his request, arguing that she will devote herself to raising her son Yassin and her daughter Amīna. ʻAṭiya travels to Aswan, and Bahiyya remains in Suez to support her family, working as a street vendor.

In the second act, the same idea – betrayal – is presented by Yassin, Bahiyya's son, tracing its history since the Pharaohs. Then we learn of Yassin's conscription. ʻAṭiya returns having lost his arm and tells Bahiyya and the chorus about the achievements he and his colleagues accomplished in constructing the High Dam, and explains the matter of the "betrayal" that occurred in Aswan through the thefts committed by those responsible for building the dam, and how they punished ʻAṭiya for trying to expose them. The author returns to Yassin, finding him sad and bitter for discovering the "betrayal" that affected the army by its commanders, and how they punished him when he tried to expose their theft.

The author begins to shed light on one of Bahiyya's neighbors, Ḥamdī, who loved Amīna and proposed to her. The author develops the dramatic line concerning him: we see he is a musician with many certificates, and because of his faith in his art, he did not betray his music and did not incline, like others, to imitate Western music, until he became destitute. The second act ends with Bahiyya's dream, where the ghosts of Yassin and Amīn come to her warning her of "five six." Bahiyya tries to understand what they mean by "five six" but in vain.

In the third act, Bahiyya goes to the police, trying to inform them of her dream, but they mock her. She then turns to everyone she meets and tells them of her dream, without success. The author sheds light on Yassin's condition in the army: he sent a letter revealing his fear of something, causing his mother Bahiyya anxiety. Meanwhile, Ḥamdī recounts some of what he endured in recent days: one of the spy networks offered him to work for them, but he refuses despite their material temptations, knowing that this network will dispose of him by killing him. Bahiyya's anxiety for Yassin increases, especially since Bahiyya's dream was interpreted as the 1967 setback that actually occurred, with Yassin still in the army. At the same time, the spy network kills Ḥamdī on the doorstep of the house, and Amīna mourns him. Yassin comes home to see his mother and then leaves to join the battle. Bahiyya flees Suez to Mansoura after Suez became a mass of burning embers. The play ends with a direct address to the audience calling for hope, while Amīna calls escaping from responsibility a negative solution to awareness.

2. Characters: (Character of Bahiyya): A widow whose husband Amīn died in one of the national protests. She is embittered by the loss of her husband on the one hand and by the hardship of life, especially as she supports an entire family, on the other. Hence, she works as a street vendor to secure a dignified life for her family. She is faithful to her deceased husband, but she loves a man named ʻAṭiya because of his resemblance to the heroic model her imagination drew and that she lost after her husband's death. Bahiyya says when she first sees ʻAṭiya: "I feel I've seen him… yes, I've seen him… but where, how, and when? Yes, I remember, but I forget" (1). This means she has seen the model of ʻAṭiya before and explains this model by saying: "His voice… is Amīn's voice… yes, yes, his word" (2). When ʻAṭiya proposes to her, she refuses, saying: "Impossible… impossible… anything… anything but marriage… My luck has tilted, O world, twice" (3). Bahiyya explains this contradiction between her love for ʻAṭiya and her refusal of him as a husband: "Something inside… deep inside… said: Beware, O Bahiyya… Beware, beware, don't say yes… dedicate your life to the children… that's your lot…" (4). But she is soon convinced that ʻAṭiya is her lost heroic model, especially since ʻAṭiya lost his arm during the construction of the High Dam. Bahiyya says: "Speak… speak, ʻAṭiya… take me as your servant… I accept… I carry your favors for you… inside my heart" (5). Bahiyya believes in the realization of dreams, so she hurries to the officials to inform them of her dream that means something will happen, but she does not

grasp it. When the catastrophe of the 1967 setback occurs, Bahiyya says: “You saw how my heart is a mirror, and I don’t know how to read” (6). Here, Bahiyya affirms her illiteracy, but the givens of the bitter reality have given her a knowledge yield that made her predict the occurrence of things through her dreams. Bahiyya’s fundamental desire is to live a dignified life, but reality forces her to constantly wander, fleeing the calamities of time.

(Character of ‘Aṭiya): A man who once worked in the service of the authority as a soldier… He soon left the security service after the revolution to work in his original profession as a builder. He is loyal to his patriotism and does not hesitate to sacrifice a part of his body for the sake of building the homeland. He does not fear the oppression of officials in seeking to expose their thefts in the state’s important projects. He is literate, which enabled him to read and write. His literacy benefited him in knowing the “betrayal” that occurred during the construction of the High Dam; he discovered the embezzlements while working in the accounts archive after his arm was amputated… He loved Bahiyya and proposed to her more than once. When he loses his arm in the dam construction, he senses Bahiyya’s willingness to marry him, but his feeling tells him she accepts him out of pity for his condition… ‘Aṭiya says: “I told her love… and waited for her acceptance with love… I did not expect pity from her” (7). ‘Aṭiya’s desire is to marry Bahiyya, but he does not enjoy the fulfillment of his desire.

(Character of the Mother): An elderly widow, Bahiyya’s mother, who loves her daughter greatly. Hence, she wants to secure a dignified life for her before her death by marrying her to a man who will ensure her comfort… The mother says: “Do this favor for my gray hair… for I am your mother, and I want… before I go down to my grave, to feel secure about you” (8). But when she realizes Bahiyya’s insistence on refusing the idea of marriage, she does not hesitate to accompany her in the street vending – despite her old age – to carry some of the family’s burdens for Bahiyya.

(Character of Yassin): The son of Bahiyya and Amīn. He finished his intermediate education, and out of love for his homeland, he enlisted in the army. Through his cognitive awareness, he discovered the embezzlements, but they punished him. He is an example of patriotism placed in oppressive circumstances that do not recognize patriotism and grind

down every patriot. He is an example of honesty whom the heads of betrayal tortured. Yet, he does not hesitate to advance among the front lines to sacrifice for his homeland.

(Character of Amīna): Bahiyya's younger daughter, an example of her unfulfilled dreams. She completed her intermediate education and helped her mother bear some of life's burdens by assisting with household tasks. She loved her neighbor, the musician Ḥamdī, and desired to marry him despite her mother's refusal due to his drinking – but Amīna is determined to reform him and marry him… She says: "If he feels… that someone in Egypt wants him… anyone anywhere… O mother, waiting for him… he will rest… like a bird… a migratory bird over the years… suddenly, it finds its nest… and then he won't get drunk" (9). But Amīna's dream and desire to marry Ḥamdī are not fulfilled, as he is shot dead in front of the house.

(Character of Ḥamdī): A young man who studied music and fell in love with it. As a result of the spread of betrayal, art patrons refuse to buy his music characterized by an authentic Egyptian character, demanding he compose pieces in a Western style. Out of Ḥamdī's patriotism and authenticity, he refuses to deviate to this trend… But how can he live without a source of income? He found no one but Bahiyya to borrow from. Realizing the torment he has fallen into, he turns to alcohol to forget his worries, going every day to a modest tavern to drink (on credit). Until one of the spy cells met him and asked him to join them in exchange for everything he wants. Out of his authentic Egyptian identity, he refuses this offer despite knowing they will kill him to prevent their secret from being exposed. Ḥamdī found a warm heart – Amīna – and leaned on it, asking for Amīna's hand in marriage… Thus, his desire takes shape in marrying Amīna and working in the musical field, but he dies from a bullet hitting him on the doorstep of his home… The spy network came to take revenge on a man of honor… Thus, Ḥamdī's desires are not realized.

3. Conflict: The dramatic conflict – in general – in the play *Tell the Eye of the Sun (قولوا لعين الشمس)* is formed by the opposition of the desires of the main characters (Bahiyya, 'Aṭiya, Yassin, Ḥamdī, Amīna) with the social conditions imposed upon them. The desires of all the characters are to seek a dignified life that cares for man, his humanity, and his dignity, while social conditions prevent the fulfillment of these desires. Below are the desires of each character individually and the obstacle that prevents their realization:

1. Bahiyya's desire to live a dignified life to care for raising her children well. She succeeds, through her will, in overcoming all obstacles to achieve that. Then, her dramatic desire to inform the authorities about the dream, and the obstacle to this desire was the officials' disregard, leading to the occurrence of what she predicted.
2. 'Aṭiya's desire to live a dignified and honest life. He works and loses his arm. Then he discovers the matter of embezzlement; here, an important dramatic desire appears for him: to inform the officials of the truth of the embezzlement. Due to the betrayal of senior officials in the apparatus he worked in, he is stripped of all his means until he is forced to remain silent in the end. His desire to marry Bahiyya is not fulfilled due to Bahiyya's refusal, as we explained.
3. Ḥamdī's desire to marry Amīna and establish a dignified life for them. But the prevailing taste imposed by the system refuses to accept his purely Egyptian musical works and asks him to abandon his Egyptian identity by composing… He is forced to borrow despite his practical abilities in the field of music. Then his desire to preserve his patriotism as an Egyptian makes him refuse to work with a spy cell, so his fate is to be killed so that its secret is not exposed.
4. Yassin's desire to prove his Egyptian identity; he enlists in the army, but quickly discovers the thefts committed by the commanders. Because of his desire to get rid of this betrayal, they treat him harshly until he is forced into silence.
5. Amīna's desire to marry her neighbor Ḥamdī, but social conditions prevent the fulfillment of her wish with Ḥamdī's murder.
6. Bahiyya's mother's desire to marry off her daughter Bahiyya, but Bahiyya's feeling of insecurity under this system makes her refuse her mother's request.

4. Language: In *Tell the Eye of the Sun (قولوا لعين الشمس)*, the author used a single language pattern: the Egyptian colloquial style. He composed the colloquial Egyptian vocabulary in a poetic mold concerned with the metrical foot, incorporating into it some forms of folk literature – song and proverb.

5. Time: The play's events span a period of seventeen years, between 1950 and 1967. The temporal transition between the first and second acts occurs over a period estimated at most of this duration, as is clear from the chorus's statement: "The children, praise God, have grown

up, and are now on the verge of university" (10). The time between the second and third acts spans a period estimated at less than a year, as the ghosts inform Bahiyya of the 1967 setback at the end of the second act, and it is realized in the third act without reference to a significant time gap. This is regarding the time span in which the play's events generally occur. The author used three different temporal levels presented throughout the play:

1. The present time: which concerns the immediate dramatic incident. This is clearly seen at the beginning of the play.
2. The past time: represented by using the flashback technique, where a past dramatic situation is evoked to explain the current situation or add to it to develop it. This is evident in the situation Bahiyya embodies regarding the destruction of Port Said (11).
3. The future time: where issues related to the future are presented in a specific dramatic situation. This is evident in the dream scene, where the ghosts of Yassin and Amīn come to inform Bahiyya of the 1967 setback, which occurs later (12).

6. Place: Most of the present events of the first act take place in Port Said, while the rest of the play's events occur in the city of Suez. The author did not explicitly indicate a specific theatrical setting but merely mentioned the geography of the place where the events occur.

7. Rhythm: The author relied on four primary sources in composing the play, which can be summarized as follows:

- Rhythm resulting from the development of the dramatic line: meaning the flow of information related to each of the dramatic lines we mentioned earlier.
- Rhythm resulting from the multiplicity of dramatic lines: we said the author wrote his play in the form of a set of parallel dramatic lines. Therefore, moving from one of these event lines to another changes the play's rhythm.
- Rhythm resulting from temporal transitions: as we mentioned when discussing the element of time in the play, moving from a past situation to a present one to another creates a rhythmic color that changes according to the scope of each situation relative to the one before and after it.
- Rhythm resulting from the poetic composition: the author wrote his play in a poetic style relying on metrical feet. Throughout most of the play, he relies on a balanced and steady

metrical foot. However, he changes the rhythm of this metrical foot by using elements from folk literature – song and proverb – thus the rhythm changes according to each poetic passage and another separated by a folk expressive pattern. The author used a composition that relies on some of these elements simultaneously, and these elements are alternated until the end of the play.

The author used the chorus to raise questions so that new information would be presented to develop the event lines, such as: "By the way, Bahiyya… the government, how did it handle the bodies??" (13). The chorus also plays the role of commentator on the events presented, such as: "Ḥamdī lost the victory on the day he decided to commit suicide" (14). The chorus also plays the role of a character that participates in the events, such as: "What is the money to you? What did you take? Mind your own business… You manage your affairs, he manages his; the matter is very simple… we received and we received," etc. (15), where the chorus here presents the views of the officials responsible for the High Dam that they said to ʻAṭiya. The chorus also performs the task of presenting information to the spectator to help them comprehend the event, such as: "Five six, at nine o'clock, the wolves descended on the town, and we retreated… and we were in the ninth of June" (16).

This is concerning the dramatic function performed by the chorus in the play. Now, we only need to trace the external form governing the play, which is divided into three acts. The author did not divide these acts into scenes, settings, or tableaux.

As for the fundamental idea the author presents to us through the dramatic composition that has been analyzed, we find that it concerns betrayal, as our presentation of the play's subject and the conflict element has shown.

---

(1) The Dramatic Employment of the Folk Proverb in the Play *Tell the Eye of the Sun* (قولوا لعين الشمس)

1. "The shadow of a man, even if it's not the shadow of a wall" (17): This proverb means the necessity of a husband for a girl to support and protect her. This proverb occurs in the mouth of Bahiyya's mother in the situation where she tries to convince her daughter to marry after her husband Amīn was killed in one of the national operations

against the royal authority. This proverb directly expresses the mother's desire for her daughter's marriage. Thus, the function of the proverb here is **revealing the character's desire**.

2. "Striking the dead is forbidden" (18): The "dead" here means the weak; mistreating him is not chivalrous; his weakness and helplessness are enough. This is the general meaning of the proverb in its folk context. The author used it in the mouth of the chorus when describing the king's condition after the July Revolution stripped the king of his power. The people had decided the king should leave Egypt. Thus, it becomes clear that the king's power lies in his kingship, not in the king's person. This confirms the idea of the dramatic situation in which the proverb is placed: the submission of the people's classes to a weak authority because they do not take a stance against its tyranny. Hence, the function of the proverb here is **confirming the idea presented during the dramatic situation**.

3. "If you steal, steal a camel" (19): This proverb means the greatness of the act, even if the purpose is theft. This proverb occurs in the mouth of 'Aṭiya as he tells the chorus and Bahiyya's family how those responsible for building the High Dam committed huge embezzlements. The proverb here affirms the magnitude of this theft through the logic of the officials in the embezzlement process. Thus, the function of the proverb here is **confirming the idea of the situation**.

4. "Indeed, how much, O snake charmer, is still in the bag" (20): The original proverb in its folk reality is "How much is in the bag, O snake charmer" – see the proverb examples in Part One. This proverb is cited by 'Aṭiya in the situation where he explains to the chorus and Bahiyya's family how he went to inform the officials about the theft that occurred in the dam construction. Instead of investigating the accused of theft, he was surprised by a torrent of accusations directed at him. The proverb here affirms the officials' various tricks in fabricating accusations, while at the same time it presents the idea of betrayal in general. Through the above, it becomes clear that the function of the proverb here is **confirming the idea presented through the dramatic situation**.

5. "What is written on the forehead, the eye must see" (21): This proverb is cited to affirm the idea of predestination: what is written for a person, he will do. This proverb

occurs in the mouth of the Sheikh who appears as a specter in Bahiyya's dream, after she dreams of Yassin and Amīn warning her of "five six." When the specter of the Sheikh is asked about the meaning of "five six," he tells her this proverb: whether she knows or not, what is destined will happen. This foreshadows the play's ending, as the author paves the way for the occurrence of this riddle that Bahiyya does not understand, and she will not understand until after it happens. Thus, the function of the proverb here is **foreshadowing future events**.

6. "Meaning, entering the bathhouse, O mother, is not like leaving it" (22): This proverb presents that entering a situation must change a person. The author places it in the mouth of one of the beetles in the situation where Bahiyya asks about the location of the government to tell them about the riddle she saw in her dream and warn them of an impending catastrophe. However, one of the beetles affirms the authority's tyranny and power; it does not care about riddles, and he affirms that simply entering a government building is dangerous for Bahiyya, as they will ask her about things she does not understand… Thus, the proverb illustrates the continuation of injustice even after the fall of the monarchy. Hence, the function of the proverb here is **confirming the idea presented through the situation**, as this proverb summarizes the main value of the situation and thus confirms it.

7. "The girl to her mother is like a pot and its mouth" (23): This proverb, in its folk reality, means the daughter is influenced by her mother. This proverb is spoken by the chorus at the moment it realizes the extent of the resemblance between Bahiyya and her daughter Amīna. Amīna desires to marry her neighbor, the musician Ḥamdī, while Bahiyya refuses because she sees he drinks and cannot support himself. Amīna assures her mother how Ḥamdī is no different from her father Amīn, and thus it becomes clear that Amīna's fate is like her mother's, as the author foreshadows Ḥamdī's death just as Bahiyya's two husbands died. Hence, the function of the proverb here is **foreshadowing a subsequent event**, noting that the author modified the proverb's formulation to suit the metrical foot of the dramatic dialogue.

8. "Safety lies in deliberation" (24): This proverb means that haste in matters leads to destruction, while deliberation leads to safety and peace. This proverb is spoken by

Ḥamdī after he feels despair and hopelessness from the bitterness of reality and the spread of collaborators, foreigners in Egypt, and the plague of traitors. Therefore, Ḥamdī thought of suicide, but a voice, as he says, recited this proverb to him, affirming that death is certainly coming; so how could he defy God's will and kill himself? Ḥamdī's speech here explains that he did not kill himself later; rather, others killed him (the spy network). Thus, the function of the proverb here is **explaining subsequent events** so that the spectator is not confused by different interpretations.

9. "A promise, engraved on the forehead" (25): This proverb means the idea of predestination. It is uttered by Bahiyya, who realized at the end of the course that what was destined has happened. Bahiyya had intimated through the dream the riddles of this event – the 1967 defeat. She did what she could to prevent it, but in vain. Now, after hearing the images of betrayal repeated to her by 'Aṭiya, Amīn, and Ḥamdī, Bahiyya understands that the setback is the natural result of betrayal. Thus, this proverb performs a specific function: **confirming the fundamental idea of the play**.

After this analytical presentation of the folk proverbs used in *Tell the Eye of the Sun (قولوا لعين الشمس)*, it becomes clear that their functions were determined as follows:

- Revealing the characters' desires.
- Confirming the idea of the situation by summarizing it.
- Foreshadowing subsequent events.
- Explaining subsequent events.
- Confirming the fundamental idea of the play.

---

(2) The Dramatic Employment of the Folk Song in the Play *Tell the Eye of the Sun (قولوا لعين الشمس)*

First: Work Songs: The play *Tell the Eye of the Sun (قولوا لعين الشمس)* contained a single example of the various work songs. That song goes: "Heila, heila… hebla beila… hebla hūb" (26). It is worth noting that the origins of this song date back to the Pharaonic era. Its words hold no meaning for present-day workers; rather, it is taken only as a sung form that

creates a special kind of regular rhythm, which unifies and organizes the collective work movement. This song is recited by the chorus – representing the people of Buhūt residing in Suez – after ʻAṭiya tells them he will travel to Aswan to work on building the High Dam. Here, the chorus expresses the unity and solidarity characteristic of workers like ʻAṭiya and how they believe in this work. The author here affirms the extent of ʻAṭiya's dedication to his work, which is a preparation for the dramatic line related to ʻAṭiya's story – see the play's analysis. Thus, this song performs two dramatic functions simultaneously: first, **confirming a feature of the character**, which is ʻAṭiya's dedication and devotion to national work and his belief in the process of building the High Dam; second, **preparing for building a new dramatic line**, where the author shows ʻAṭiya's dedication in contrast to the officials' betrayal of their homeland.

Second: The Mawwal:

1. "Tell the sun: do not heat up… Lest the desert gazelle, going out in the morning, be harmed… (27) It is difficult to determine the type of this Mawwal formally, as the researcher could not find it in full. However, we can determine its type by subject, as it is a Green Mawwal, where its singer sings of his beloved. This part of the Mawwal is recited by Ḥamdī without his appearance on stage, at the moment when Bahiyya and the chorus are discussing Ḥamdī's character, with Bahiyya affirming he is a drunkard like Amīn. It is notable that this Mawwal expresses the extreme heat of the sun, even though the time of the situation in which he sings is night. This contradiction between the neighbor musician – Ḥamdī – and the time of reciting this Mawwal, where the song presents the burning sun at night, confirms that Ḥamdī suffers from an enormous paradox, which the events reveal later in the dramatic line related to Ḥamdī's story and the work he seeks – see the play's analysis. Thus, the author affirms the burning anguish Ḥamdī suffers and, at the same time, paves the way for his entry and the beginning of a new event line to confirm the main idea – see the play's analysis. Therefore, the dramatic function of this Mawwal is like that achieved by the previous song: **preparing for building a new dramatic line**, alongside **revealing the character's psychological reality**, which is the reality of bitterness Ḥamdī feels as a result of his collision with an external reality that disappoints his desires and frustrates his hopes.

2. “Every time I say repentance, O father… fate throws me. O my beloved, fate throws me” (28). The author derived this part from the narrative Mawwal known as *Yassin and Bahiyya (ياسين وبهية)*. We have included it here because there is no relation between the play’s subject and the narrative Mawwal concerning the story of Yassin and Bahiyya (ياسين وبهية). It is notable that this part of the Mawwal expresses the extent of the pain that afflicts Bahiyya and the complaint she raises against fate, which stands as a barrier to achieving all her desires. This part of the Mawwal occurs in the mouth of the chorus at the opening of the play, expressing the extent of what Bahiyya has faced in her past life – through the first two works of the trilogy – and also paves the way for the difficulties Bahiyya will face throughout the play’s events. Thus, the dramatic function performed by this part of the Mawwal is **preparing for the play’s events**, alongside **determining the general mood of the play**, which is the sorrowful, pessimistic tone that pervades all parts of the play.

These are the folk songs contained in the play *Tell the Eye of the Sun (قولوا لعين الشمس)*. Through studying them, we conclude that they perform several dramatic functions:

- Preparing for building a new event line.
- Confirming a feature of the character.
- Revealing the character’s psychological reality.
- Determining the general mood of the play.
- Preparing for the play’s main event.

The author used a single example from Work Songs, as well as the Mawwal, particularly the Green Mawwal.

Footnotes

1. Naguib Surur, *Tell the Eye of the Sun (قولوا لعين الشمس)* (Cairo: Maktabat Madbūlī), p. 29.
2. Ibid., p. 42.
3. Ibid., p. 18.
4. Ibid., p. 39.

5. Ibid., p. 71.
6. Ibid., p. 155.
7. Ibid., p. 71.
8. Ibid., p. 17.
9. Ibid., p. 147.
10. Ibid., p. 56.
11. Ibid., p. 39.
12. Ibid., p. 108.
13. Ibid., p. 15.
14. Ibid., p. 159.
15. Ibid., p. 75.
16. Ibid., p. 54.
17. Ibid., p. 20.
18. Ibid., p. 32.
19. Ibid., p. 77.
20. Ibid., p. 79.
21. Ibid., p. 110.
22. Ibid., p. 137.
23. Ibid., p. 146.
24. Ibid., p. 149.
25. Ibid., p. 155.
26. Ibid., p. 48.
27. Ibid., p. 60.
28. Ibid., p. 13.

Chapter Seven

The Dramatic Employment of Folk Literature Forms in the Play *Where Can I Get People? (منين أجيب ناس)*

Sources of the Play: Naguib Surur relied on three main sources in writing *Where Can I Get People? (منين أجيب ناس)*:

- The narrative Mawwal of *Ḥasan and Na‘īma*.
- The Pharaonic myth of *Isis and Osiris*.
- Modern Egyptian history (the Battle of El-Alamein – the ‘Abbas Bridge incident).

In terms of external structure, the play is divided into three acts. The technique of the act relies on multiple scenes, which change according to the English method that involves changing scenes with temporal, spatial, or event transitions, or all of them together, not the French method that involves changing scenes according to the entrance or exit of characters. This is regarding the external structure of *Where Can I Get People? (منين أجيب ناس)*. As for the internal structure, it can be presented as follows:

1. Event: The play begins with an exposition phase in which we learn the reason that brought Na‘īma to this place: it is the corpse of Ḥasan (the singer). She asks the peasant women about it, and they tell her that the village people found it, but the mayor’s followers pushed it back into the river. Then they are startled by Na‘īma having Ḥasan’s head with her; she explains the reason for its presence: she feared that his body would be separated from his head after his murder. Na‘īma begins to recount how he was killed… Ḥasan and Na‘īma loved each other, so he proposed to her from her father. But her father refused, under pressure from the village mayor, because Ḥasan had criticized and mocked him in his Mawwals. The father prevented his daughter from contacting her beloved, and when she learns – from Ḥasan’s messenger – that he is ill, she goes to him secretly. This causes the mayor to become agitated and begin setting his nets to catch Ḥasan. The mayor sent Na‘īma’s father, along with some followers, to fetch Na‘īma after the father promises the mayor to marry his daughter to him. When Ḥasan arrives at Na‘īma’s village, the father hides him. But Na‘īma’s feeling of deceit is realized when some guards arrive, seize Ḥasan, and slaughter him, then throw his body – without the head, which Na‘īma hid – into the Nile.

Thus, Na‘īma believes that oppression is individual oppression, specific to the authority – represented by the mayor – killing her beloved Ḥasan. The complication phase begins with the shepherd telling Bahiyya that Ḥasan’s incident is an ordinary one, as those like Ḥasan are killed every day with various tools. He gives her the example of the incident of Shafīqa and Metwalī, whom the oppressive circumstances treacherously killed – circumstances created by the king and his henchmen. The shepherd explains the reason for Ḥasan’s murder: he realized that the Battle of El-Alamein was a game and exposed it; therefore, the authority – represented by the king – disposed of him. Thus, the issue of oppression is no longer exclusive to Na‘īma but extends to include those other than Ḥasan.

The author begins to confirm this idea – the idea of the extension of oppression – by placing in the mouth of the elder, who tells Na‘īma, an example of himself: The Pasha oppressed the elder in his youth when he was strong and cared for no one, until he fled to the mountain, formed a band of men, and raided the town, taking from the Pasha by force and giving to the poor. The authority was baffled by them but managed through trickery to defeat them. When Na‘īma is alone with her dog, she tells it her reproach of her village’s people who remained silent at Ḥasan’s murder, explaining to it how the authority is Egyptian in identity but foreign in behavior.

However, the author presents an even broader scope of oppression through Bahiyya’s vision of the corpses of some villagers killed by the authority for attempting to retrieve Ḥasan’s corpse to honor it with burial. In an expressive scene, Bahiyya realizes that the sources of oppression are not Egyptian – as she had thought – but rather Jewish in origin.

Then the author presents the draining of the awareness of classes of people by distracting and diverting them from their reality through drugs. The workers affirm that death is the true end of any labor strike. When Na‘īma asks them about Ḥasan’s corpse, they affirm that it is no longer just one corpse, as more than ten corpses float on the water every day. They tell her that a popular confrontation will take place soon against the authority’s oppression. The event develops while the author presents the negativity of the village people toward the law students and the spread of spies among them. The result is that the demonstrators are treacherously killed. The resolution phase begins with Na‘īma’s realization that confronting the authority

with words is futile: the authority has thrown his corpse into the Mediterranean Sea. The mermaids ask Bahiyya not to forget Ḥasan and to persevere in the future.

2. Characters: What interests us among this play's characters is the character of Na'īma, as she is the main protagonist. She is a young woman from Upper Egypt: "From Upper Egypt… from deep inside" (1). She is a girl who received no formal education: "I don't write or decipher script. My father and mother didn't teach me from childhood… they left me blind in a world full of puzzles" (2). Her questions were like those of any girl passing through adolescence, but the result was that her mother rebuked her: "O father of girls, catch your daughter; she will disgrace us. Lock her in the storeroom, lock the house, beat, discipline, and raise… etc." (3). Thus, Na'īma was raised through an oppressive style at home until she found her savior in the form of Ḥasan. Na'īma says: "I opened my eyes and found my heart awakening… it opened like a flower… a flower, thirsty… dew and light descended upon it in a song… a song Ḥasan sang to it after the dew at night… night in my heart heard it, the moon rose in the heart" (4). But how can she achieve her desire to marry her beloved Ḥasan when he had a feud with the mayor: "He hated Mawwals… especially Ḥasan's" (5), because Ḥasan's songs were critical of society: "His tongue was a whip… against the unjust and the lowly… and the bootlicker…" (6). As a result of the father's weakness before the mayor, he naturally refused to accept Ḥasan as a husband for his daughter: "The mayor doesn't agree… the rule of the strong over the weak… and my father is a weak man… and he fears the mayor" (7). The mayor plotted to kill Ḥasan and succeeded, while Na'īma sensed the mayor's treachery toward her beloved: "And my hand was on my heart… I sensed betrayal… suddenly the guards came… they dragged him like an animal… from his neck to the barn… and slaughtered him" (8). Because of her sense of this treachery, Na'īma managed to hide Ḥasan's head from the mayor and his henchmen: "This is what I kept from him that day… I saw it and hid it from them. But why did I hide it? Perhaps I felt… that they would separate his head far… far from his body" (9). Thus, Na'īma experienced forms of individual oppression, whether from her parents or from the mayor of her hamlet… But the impulse of love, her characteristic persistence, and her belief in man's resurrection after death made her search for Ḥasan's corpse until it is buried – which is her fundamental desire from the beginning of the play. Na'īma says: "A promise that was hidden to me… because they killed him… they threw him in the Nile… and I came following the killed one" (10). "I said: Ḥasan won't rise on the

Day of Resurrection like all people to meet his Lord… his corpse must be buried along with his head" (11).

The obstacle represented by the mayor expands to become the king himself. Ḥasan had discovered – before his death – the king's betrayal of the homeland in the Battle of El-Alamein, as one of the peasants says: "A game the big ones played… but they called it a war… and Ḥasan understood the game and spoke… and because he spoke, they slaughtered him" (12). Thus, the obstacle before Bahiyya's desire expands – indirectly – until she loses hope of finding Ḥasan's corpse after the authority threw it into the great sea. Despite Na'īma's illiteracy, Ḥasan's teaching her some of his analyses of the oppressed reality – evident in Na'īma's slip during her conversation with the narrator: "Yes… yes… O Ḥasan… I mean, yes… speak, uncle" (13) – added some awareness of the events around her. What completed her awareness were those great events that befell her homeland. All this made her realize that words are useless to stand against the tyranny and oppression of the authority. Na'īma says: "From today, no more words… they opened the bridge over it treacherously… and it fell into the Nile, silent… silence is the most cursed speech" (14). This represents the peak of her awareness, which is the result of seeing the spread of the plague of oppression in various fields, after this long journey in searching for Ḥasan's corpse.

3. Conflict: The conflict in this play is represented by the opposition between the desires of Na'īma and the authority. Na'īma's desire is to find Ḥasan's corpse and honor it with burial. The obstacle to that desire is the authority's desire to remove this corpse as a punishment for its owner and as a repressive lesson for anyone who tries to stand in the way of the authority's actions. Thus, the touchstone of the conflict here is Ḥasan's corpse, which the author does not show appearing but merely repeats a distinctive musical tone indicating its presence. Therefore, the two conflicting sides do not meet in a single dramatic scene that brings them together; rather, the outcome of this conflict, represented by throwing the corpse into the great sea, appears.

The conflict in this play is developed through Na'īma's cognitive sequence that the issue of oppression is not an individual, personal matter but a collective one suffered by all classes of the oppressed people. The author developed the strength of the opposing character's desire – which does not appear on stage – from the mayor to the king and also expanded the scope of

the basic desire – with which the spectator sympathizes – from Na‘īma’s personal desire to the desire of various classes of the people (collective desire), as clearly seen in the law students’ protest. The two sides of the conflict are not embodied on stage; rather, the outcome of this conflict is known through narration, clear in shedding light – through narration – on the gradual swelling of the oppressed forces and their friction with the authority: (workers’ disturbances – villagers’ attempt to retrieve the corpse – law students’ protest). When Na‘īma realizes the loss of Ḥasan’s corpse, she does not hesitate to surrender by burying the head without the body.

4. Language: The play relies in its style on a fixed language pattern throughout, a pattern using Egyptian colloquial vocabulary. It also relies in its style on poetic composition based on the metrical foot system. There is the basic metrical foot system the author used in most parts of the play. The authored and folk Mawwals, authored songs, and folk songs. The vocabulary pattern is fixed throughout the play on the tongues of all characters; there is no special language for the peasant, worker, shepherd, etc. The author often used poetic images inspired by nature for their powerful effect on the spectator, such as: “This water is our tears, O Nile, flowing in you. And this redness is our blood, O silt, speaking in you. And the sun is a witness to the full and the deprived, and justice in our country… said: I am wronged” (15).

5. Time: The author did not explicitly indicate the play’s dramatic time but included some references to specific historical events that occurred in Egypt before the July 1952 Revolution, such as the Battle of El-Alamein and the ‘Abbas Bridge incident. The author used the flashback technique – which means re-embodying a past situation – in some scenes, especially when the character of Ḥasan (the narrator) is summoned so that the author can clarify Ḥasan’s awareness of the oppression around him. The narrator says, in the tongue of the character Ḥasan: “Tomorrow… tomorrow you will understand why not even one song… of our songs scattered in space… was ever completed, so that the kites pounce like judges on pigeons… and the song falls silent…” (16). Thus, there are two levels of time in the play: the first: the time of the present event before the spectator. The second: the time of the past, which occurs through the flashback technique, as we mentioned.

6. Place: The events take place between Upper Egypt and Alexandria. The play begins with Na‘īma’s arrival in Alexandria, as it is the area where the authority threw Ḥasan’s corpse.

There are only three settings in the play: by the banks of the Nile, a cave or grotto, and on the shore of Alexandria with the vast sea and ships – which are denotative frameworks determining the geographical location of the event moment in Na‘īma’s journey.

7. Rhythm: In composing *Where Can I Get People? (منين أجيب ناس)*, the author relied on several sources to create rhythmic variation. The most important of these sources include:

- **Variation of expressive forms for the same idea:** The author multiplied his literary tools of expression to create variation in rhythm. For example, the idea of injustice is expressed through ordinary dialogue, like: “If there were justice, Na‘īma, there wouldn’t be killing… or theft… you, Ḥasan, would still be singing” (17). This variation in expressive forms creates different rhythmic colors, especially since each form has its own metrical rhythm governing it.
- Among the rhythmic elements the author also used is the element of **theatrical color**, as the play is dyed in a fundamental serious color, which predominates throughout the events, but it is mixed with some areas of comic color, evident in the second scene of the third act. This change in theatrical color changes the nature of the reception mood, and thus this rhythmic source performs the function of breaking the intensity of the serious color, known as comic relief.

Among the important matters is that the text contains a set of symbols, the most important being:

1. **Ḥasan’s Head:** Through the previous analysis of the play’s internal structure, it becomes clear that the head means the process of awareness. It accompanied Na‘īma from the beginning of her journey until its end, after the completion of her circle of awareness of the givens of her reality and the causes of oppression in it. Since Ḥasan was a singer, the expression of awareness was through words. Hence, the head means “the word of awareness” or “awareness expressed through words.”
2. **The Body:** All forms of rebellion of the oppressed forces lacked the strength of action. Na‘īma’s search for Ḥasan’s body had an interpretation meaning drawing inspiration from awareness (through the head) and the strength of action (through the body), which is what the play’s fundamental idea confirms.

3. **The Dog:** Na‘īma declares – through her slip – that the dog is Ḥasan himself. This is clear in her speech to the dog: “What is the end of this journey?.. Speak, ‘Antar… O Ḥasan…” (19). What confirms this is Na‘īma’s response to a question from one of the women regarding the dog’s disappearance: “It was lost, O my eye, in the protest” (20). The dog’s loss in the protest means the loss of “loyalty to the homeland,” where the author paved the way for the presence of betrayal in this protest through the worker’s words: “I fear betrayal…” (21). What confirms the meaning of loyalty to the homeland that Ḥasan represented and for which the authority killed him is the Jews’ fear and alarm at the students’ presence in the first scene of the third act, for enemies only fear someone loyal to the homeland, ready to sacrifice himself for its sake.

As for the fundamental idea of the play, it is: “Words do not deter oppression.” This fundamental idea was formed through several subsidiary ideas, the most important of which are: “betrayal, injustice, treachery, singing… etc.”

All that remains is to examine the dramatic employment of the folk literature forms: folk song, folk proverb, and myth.

---

(1) The Dramatic Employment of the Folk Proverb in the Play *Where Can I Get People? (منين أجيب ناس)*

1. “For the tongue is a horse: if you protect it, it will not be humiliated; and if you humiliate it, it will not be protected… and every word has its measure…” (22): This proverb means the necessity of a person always being polite and avoiding accustoming the tongue to error, for a slip of the tongue causes humiliation to its owner. This proverb is uttered by one of the mermaids in a situation where they recite it to all the people… Here, the author presents the meaning of adhering to polite speech in a way that means not speaking about the authority in any of its affairs. He here affirms the negative direction taken by everyone Na‘īma met, and thus criticizes this negativity… Hence, the function of the proverb here is **criticizing an idea**.

2. “An ardab that doesn’t belong to you… why, then, would you want to see its keila… your beard will get soiled… and they’ll make you carry it…” (23): We cite this proverb

after interfering in something that does not concern us, causing us harm that we could have avoided had we left the matter to its owners. The author places this proverb in the mouth of another mermaid in the same previous situation to confirm the same function: **criticizing an idea**. The idea here is the negativity toward others' affairs.

3. "Breaking your daughter's rib… is a rib for her, more precisely two ribs" (24): This proverb, in its folk reality, means the necessity of disciplining a daughter without leniency. The author presents it in the mouth of Na'īma as she tells the mermaids about the oppression she faced in her parents' house. Thus, we see that there is concordance between the ideas of the presented dramatic situation and the folk proverb. Hence, the function of the proverb here is **summarizing the idea of the situation and confirming it**.

4. "The rule of the strong over the weak" (25): This proverb means the authority of oppression and tyranny. The author places it in the mouth of Na'īma in a situation where she tells the boatmen about the oppression she faced from the village mayor, who incited her father – by force – against Ḥasan. It becomes clear that the function of the proverb here is **confirming the idea presented through the dramatic situation**, which is the idea of oppression.

5. "They said words buttered to the deceased" (26): The original proverb is "Words of the night are buttered; when morning rises, they melt." It is clear that the author made a modification here for two purposes: the first is to blend the proverb with the specificity of Na'īma's situation. The second was imposed by the metrical foot of the characters' dialogue. This proverb occurs in the mouth of Na'īma in a situation where she explains to the boatmen how the deception of the mayor and her father toward Ḥasan was when they promised to accept him as Na'īma's husband. It is evident that the author omitted the word "night" in his formulation of the proverb to emphasize it. Deeds of the night in general are characterized by thievery and treachery, and the mayor's behavior toward Ḥasan is also characterized by treachery. Hence, the function of the proverb here is **confirming the idea presented through the dramatic situation**.

6. "Who will help 'Abd al-Mu'īn?" (27): The original proverb is: "I brought you, O 'Abd al-Mu'īn, to help me; I found you, O 'Abd al-Mu'īn, wanting to be helped." The

author's formulation of the proverb in this form aims to confirm that the one who has the ability to help is himself in need of help. It occurs in the mouth of one of the boatmen, who affirms that Ḥasan was the voice of the people; he used to help them with their affairs. Now Ḥasan has died, and he is in the greatest need of someone to help him and pull him out of the river. The author here expresses the boatman's despair at the perpetuation of injustice. Thus, the function of the proverb here is **revealing the character's state**.

7. "Destinies written for us on the forehead" (28): This proverb, in its folk reality, means belief in predestination. This proverb occurs in the mouth of the shepherd, who presents Naʿīma with a despairing, resigned conviction toward all forms and colors of oppression she sees. The author here presents how the authority, with its increasing oppression, kills everyone who stands in its way, while at the same time presenting the subjects' surrender and despair at the possibility of standing against this oppression and removing it. Thus, it becomes clear that the author here employed the proverb to **reveal the character's state**, which is his despair and surrender to the authority's oppression and tyranny.

8. "He who sees the misfortunes of others… his own misfortunes become easy for him" (29): This proverb, in its folk origin, means that no matter how great a person's problems are, he soon realizes they are easier to bear than others' problems. But the author uses this proverb spoken by Naʿīma in her conversation. Naʿīma only realized that this oppression is individual and that the tragedy is hers alone… But the shepherd affirms to her – in this situation – that the tragedy is a collective one, not an individual one. Thus, it becomes clear that the function of the proverb here is **refuting an idea**, which is the idea of the individuality of the oppressed, confirming that oppression falls on the entire community.

9. "Here, the idle man acts as a judge" (30): This proverb means that someone free from work can interfere in people's affairs and examine their complaints. This proverb occurs in a situation where the peasant lacks work due to the severity of injustice imposed by the oppressive political system. It is uttered by the narrator, who affirms that his idleness and that of others from the blessing of work opened their eyes to their

society's issues, and thus they realized that the cause of all this oppression is the absence of a just logic governing society. The author confirms in the same situation how the judge, whose duty was to handle people's cases and complaints, has become preoccupied with something other than his profession because the summit of justice was lost in society. With this proverb, the author paves the way for events concerning the prevalence of poverty resulting from the unemployment of workers and farmers, and thus paves the way for their standing against the oppressive authority after they realized the extent of its injustice during their period of work stoppage. Hence, it becomes clear that the function of the proverb here is **foreshadowing upcoming events**.

10. "But the master dies and does not learn" (31): This proverb, in its folk reality, means that life's events are the best teacher, and whoever learns from them one thing today will learn from them another thing tomorrow… The learning process is continuous and never-ending. This proverb is uttered by the peasant who tells Na'īma how Ḥasan, despite his knowledge of the authority's deceit, fell into the snare the authority set for him when it promised to marry him to Na'īma. The authority here is the mayor's authority, whom Ḥasan had exposed in every election season. He realized his hypocrisy and deceit, yet he believed the mayor's promise. Here, it becomes clear that the peasant feels regret that Ḥasan, the example of awareness in the town, was deceived by the authority. Thus, it becomes clear that the function of the proverb here is **revealing the character's state**, which is his regret and distress at what happened to Ḥasan at the hands of the authority.

11. "The one satisfying morsel… indeed, suffices a hundred" (32): This proverb, in its folk reality, means a person's contentment with what God has destined for them of lawful sustenance. It also means that lawful sustenance is greatly blessed and suffices more than the person's own need for it. The author places it in the mouth of the peasant in a context that contradicts this meaning; as he enumerates the bounties that the land of Egypt produces, then looks at the sustenance he received from this bounty and finds it meager, insufficient for his needs. The peasant here is distressed not only by the scarcity of his resource but because there is injustice in social distribution, and thus he is distressed by the idea of class division imposed by this economic system characterized by poverty. At the same time, he would be content with what God has allotted him of

sustenance if this sustenance reflected the country's true resources and were characterized by commonality; consequently, the peasant demands social justice. Hence, it becomes clear that the function of the proverb here is **confirming the idea presented in the presented dramatic situation**.

Through this analytical study of the folk proverbs in *Where Can I Get People? (منين أجيب ناس)*, it becomes clear that the proverb's function here has varied as follows:

- Criticizing and refuting an idea.
- Confirming the idea presented through the dramatic situation by summarizing it in a proverbial sentence.
- Revealing the character's state.
- Foreshadowing upcoming events.

---

(2) The Dramatic Employment of the Folk Song in the Play *Where Can I Get People? (منين أجيب ناس)*

The types of folk songs used in *Where Can I Get People? (منين أجيب ناس)* varied between Social Occasion Songs, including children's game songs and lamentation songs, and the non-narrative Mawwal in its quartet and quintet forms, as well as the narrative Mawwal, represented by the Mawwal of Ḥasan and Na'īma.

These various types of folk songs can be presented as follows:

First: Social Occasion Songs: (a) Children's Game Songs:

1. "I went up bringing good manners… I came down bringing good manners… I found the bear… peeling seeds… I beat the bear… and took the seeds" (33). This song is characterized, like all children's game songs, by a high degree of simplicity of structure and naivety of expression. It presents how the child's heroism and courage motivated him to fight a bear for a handful of playthings. The author placed this song in the mouth of the narrator in the sung section that paves the way for the situation gathering Na'īma and the peasant. Here, the author expresses a situation analogous to the meaning of this

song. The peasant is fully aware of the events around him, but he does not take a positive stance against the oppressive authority; he merely expresses his awareness through words accompanied by complaint, not through positive action that would solve all his problems. Hence, it becomes clear that the dramatic function this song performs is **summarizing the idea expressed through the situation for the purpose of confirming it**, which is the idea of venting the feeling of oppression through words rather than action.

2. "Yūḥā, Yūḥā… O children of Aḥmad… tell Aḥmad… to tie up his dog. His dog, his heart… is wild and biting… I stand at the door… it has been a long time… he swore oaths… he won't let any stranger… snake or wolf… enter to Aḥmad and the children of Aḥmad… Yūḥā, Yūḥā…" (34). The author modified this song to suit the dramatic situation he placed it in. This is a modification that deepened the idea presented in it and loaded it with a stronger meaning than its original folk context, while retaining the same simple expressive tools and the same rhythm that characterized the folk song. This song, in its new guise, appears on the tongues of the peasants alternately, each participating in this game with one or two lines of the song, in a situation where the author expresses the peasants' awareness of the extent of injustice they face – see the play's analysis – but they do not take a confrontational stance against this injustice in the form of action; rather, they use words as a means of expressing the repressions in their chests against the oppressive authority, thus achieving a process of catharsis from their feeling of injustice. The author placed this song at the conclusion of a dramatic situation that expresses the peasants' awareness of the authority's oppression of them, to affirm that this class – the peasant class – is satisfied with words, not action, to deter the feeling of injustice inflicted upon them. Hence, it becomes clear that the dramatic function performed by this song is also **summarizing the idea presented during the situation for the purpose of confirming it**, which is the idea of replacing the expression of the peasants' awareness from action confronting oppression to words merely expressing it.

(b) Lamentation Songs:

1. "She said: I am alone without a companion. I said to her: Welcome to every guest. She said: O provisions, I have forbidden provisions Since the day my companion went

and never returned" (35). The author divided the parts of this song to be spoken by both Na'īma and the mermaids after Na'īma recalls all the injustice that happened to her. Na'īma expresses, within the framework of the situation in which this song is sung, her feeling of bitterness at losing her beloved Ḥasan. Thus, it becomes clear that the function of the song here is a dramatic function, performing the task of **revealing the character's psychological reality**, which is Na'īma's feeling of bitterness at losing her beloved Ḥasan.

2. "My wound is from the water… I am afflicted by it…" (36): This poetic line is one part of a complete song concerning the theme of lamentation – see the songs models in Part One. This song occurs in the mouth of the narrator in a sung interlude expressing the distress that befell him as one of the village's inhabitants. This is followed by the situation gathering Na'īma and the peasant. Here, we find that the author is still presenting the escapist tone of the village people not confronting the authority face to face. Therefore, this line paves the way for presenting the idea through a complete dramatic situation expressing the same idea. Hence, it becomes clear that the dramatic function of this song here is **preparing for a dramatic situation**.

Second: The Mawwal: (a) The Non-Narrative Mawwal:

1. "The time for breakfast comes, and we breakfast on pounding (pestle sound). The time for lunch comes, no morsel nor drink. The time for dinner comes, and our dinner is our saliva. O Provider of the ant, cover us and provide for us" (37). It is notable that this Mawwal – formally – is of the Baghdadi type, as it includes four lines that convey a complete meaning, and of the Red Mawwal type, because it contains a subject of a sorrowful nature. This Mawwal presents the idea of poverty in its folk reality. It occurs in the mouth of the narrator – who brings together Na'īma and the shepherd – where the author presents through it the idea of oppression – see the play's analysis. This illustrates that the idea of poverty is a natural result of the idea of oppression, which encompasses its material and moral levels. Thus, it becomes clear that the dramatic function of this Mawwal is **presenting an idea** and also **breaking the unity of rhythm**, as this Mawwal differs in its metrical foot from the metrical foot of the dialogue passages spoken by the characters. This change in the metrical foot is accompanied by a change in the rhythm of

the spoken sentence, thus limiting the monotony of the regular rhythm resulting from dialogue that relies on a single metrical foot.

2. "O cotton, O cotton… wandering to you without intention. From morning to noon to sunset, I am bent over you. Come, O mother, take me from the land of strangers. I have neither an uncle to show mercy nor clothes like people" (38). This Mawwal is of the Baghdadi type because it includes four lines conveying a complete meaning, and also of the Red Mawwal type because it contains a subject of complaint and pain. This Mawwal generally presents the complaint of a peasant woman resulting from her feeling of oppression, embodied in her feeling of pain from continuous, strenuous work uninterrupted by periods of rest. This Mawwal occurs in the mouth of a peasant woman in a sung interlude that paves the way for the situation gathering Na'īma and the peasants. The Mawwal deals with the idea of oppression, as we said, and the dramatic situation that follows expresses the same idea. Thus, the dramatic function of the Mawwal here is **presenting an idea**, which is the idea of oppression, and the Mawwal also performs another dramatic function, which is **preparing for a dramatic situation**, which is the situation gathering Na'īma and the group of peasants.

3. "In the sea, I gathered you; on land, they scattered me. With gold dust, I sold you; with straw, they sold me. I was a rose in my garden; you plucked me. And I was a candle in the middle of the house; you extinguished me" (39). It is evident that this Mawwal is also of the Baghdadi type formally, and of the Red Mawwal type by subject. The author indicates in his stage directions that this Mawwal is delivered by a singer after Ḥasan's distinctive musical phrase is heard, indicating the proximity of his corpse to the place signified by the theatrical setting. The Mawwal occurs at the end of the situation gathering Na'īma and the elder – see the play's analysis – and has no relation to the preceding situation as much as it relates to the following situation – in the next scene – where Na'īma is alone with her dog to complain about the negativity of the hamlet she lives in because they allowed the mayor to slaughter Ḥasan. Na'īma here affirms that this negativity is a form of betrayal causing Ḥasan's death, while the Mawwal affirms the idea of betrayal, an idea that pervaded the play's atmosphere and is confirmed by the situation following this Mawwal. Thus, it becomes clear that the dramatic function of

this Mawwal is **preparing for a following situation** by presenting the idea of betrayal that the situation following the Mawwal contains in detail.

4. "We keep saying: time has turned and carried us. So, who is behind you, O time, to carry us? How many times we complained of time; time laughed at us And said: Am I not like you? I carry burdens, and my loads are heavy… even my camels call me, crying out" (40). It is notable that this Mawwal – formally – is of the lame type (quintet) because it contains five lines through which a complete meaning is presented. It is of the Red Mawwal type by subject because it deals with a sorrowful tone. This Mawwal occurs in the mouth of the narrator in the sung epilogue of the second act. Some of the villagers were killed for attempting to retrieve Ḥasan's corpse from the Nile – see the play's analysis – and some villagers concluded that no method they derived for dealing with the authority would be useful unless they devised an intelligent plan to confront the authority. This is what the Mawwal following this situation confirms, concluding that time is not to blame for what happens to people; rather, those responsible for this reality are the people themselves. Thus, it becomes clear that the dramatic function of this Mawwal is **confirming an idea**, which is the idea of bearing responsibility presented during the situation preceding the Mawwal.

(b) The Narrative Mawwal: The author relied in composing this play on two subjects from the narrative Mawwal:

- The Mawwal of Adham al-Sharqāwī.
- The Mawwal of Ḥasan and Na'īma.

The author included one line from the Mawwal of Adham al-Sharqāwī, as well as a summary of its subject in the mouth of one of the play's characters. He included the greater part of the subject of the Mawwal of Ḥasan and Na'īma, known as the Threshold of the Mawwal, using its first two lines. Below is a detailed explanation of each Mawwal:

1. The Mawwal of Adham al-Sharqāwī: "Where can I get people to whom the meanings of words may be recited?" (41). This line is the opening of the narrative Mawwal known as Adham al-Sharqāwī, and it means searching for someone to convey the subject of the Mawwal to the people to admonish and teach them. It is worth noting

that the author did not link the Mawwal of Adham al-Sharqāwī to the dramatic situation in which this poetic line appears. Therefore, searching for the function of this line will not exceed the framework of what it offers to the dramatic situation. The author placed this line in the mouth of Na‘īma, who repeats it twice while the mermaids sing of the pain that has taken hold of Na‘īma for losing her beloved Ḥasan, and before she tells her story with Ḥasan to the mermaids. Na‘īma came searching for Ḥasan’s corpse – see the play’s analysis – and thus she is looking for someone to help her find it. Hence, it becomes clear that the dramatic function of this line of the Mawwal is **expressing the character’s desire**, as Na‘īma searches for someone to guide her to the place where Ḥasan’s corpse stopped. The author also used a summary of the subject of the Mawwal of Adham al-Sharqāwī, which reads: “(There was someone chasing me day and night – meaning the Pasha – when I fled the town… all of it, and went to the mountain, becoming one of the outlaws! Every day we grew in number and strength… and we became a large army; we would descend on the town like falcons. Eye for an eye, weapons at the ready… and what we took from the Pasha’s eyes… we gave to my family… We baffled the government, and the entire government was in the hands of the English. They failed before us for a while… but they still defeated us with the old trick… with betrayal… with a dancer…) (42). It is worth noting that this summary of the subject of the Mawwal of Adham al-Sharqāwī… (43) occurs in the mouth of the elder who tells Na‘īma that the subject of Ḥasan’s murder is lighter than the subject of others, and gives her an example from his own life, affirming that the authority’s treachery and betrayal of its companions were what led him to enter prison. The elder, in his youth, was subjected to the authority’s oppression, its treachery, and the betrayal of friends, which is one of the threads contained in the weave of the play to confirm one of the important ideas presented in more than one part of the play. Thus, it becomes clear that the dramatic function of this summary of the subject of the Mawwal of Adham al-Sharqāwī is **confirming important ideas in the play**, which are the ideas of oppression, treachery, and betrayal, where the shepherd proves to Na‘īma that oppression is not only upon her but is a general matter suffered by others.

2. The Mawwal of Ḥasan and Na‘īma: “If I had known that the promise would be concealed! By God, O world, I would not have left my home!” (44). The author, Naguib

Surur, derived these two lines from the original Mawwal known as Ḥasan and Na‘īma – see the Mawwal examples in Part One – where they appear at the opening of Na‘īma’s speech to the mermaids who ask her to tell them the story of Ḥasan’s murder. In these two lines, Na‘īma presents the extent of her regret and sorrow for going to Ḥasan’s town after fleeing her hamlet. This raises in the audience’s minds a question about the reason that prompted Na‘īma to this regret. Hence, the dramatic function of these two lines is **arousing suspense in the spectator**, a matter answered dramatically through the events of the play. As for the relationship between the dramatic event and the events of the folk narrative Mawwal known as the Mawwal of Ḥasan and Na‘īma, it can be summarized as follows:

(a) The plot of the narrative Mawwal (the inspired part):

1. Na‘īma’s love for Ḥasan, and his desire to marry her.
2. Ḥasan’s arrival at Na‘īma’s father’s house and his proposal.
3. The father’s refusal of Ḥasan’s request, arguing he is a “singer.”
4. Ḥasan’s intense sorrow at Na‘īma’s father’s rejection and his objection to him as a husband for his daughter.
5. Ḥasan agrees with Na‘īma, and they flee to Ḥasan’s town with the help of some friends.
6. Some people of the hamlet (!) convince Na‘īma’s father to go to Ḥasan and take revenge for the loss of his honor.
7. Na‘īma’s father arrives in Ḥasan’s town, and Ḥasan welcomes him.
8. The father verifies that his daughter Na‘īma is still a virgin.
9. Ḥasan asks Na‘īma’s father to hasten the marriage, and the father agrees on condition it takes place in Na‘īma’s hamlet after a week.
10. Na‘īma asks Ḥasan not to come to ask for her hand, sensing her father’s treachery toward Ḥasan.
11. Na‘īma’s father conspires with Ḥanna and Ḥanīn to bring Ḥasan to Na‘īma’s hamlet.
12. The two brothers, Ḥanna and Ḥanīn, convince Ḥasan to return with them to revive a wedding celebration.
13. The brothers arrive with Ḥasan alone to Na‘īma’s hamlet.

14. The brothers reproach Ḥasan for staining the town's honor and kill him.
15. Na'īma hides Ḥasan's head in silk wrappings and tells the brothers she disposed of it.

This is the part upon which the author relied in composing some parts of the play. Through presenting this event part, the points of similarity and difference between the folk original and the artistic treatment become evident, and the juxtaposition can be summarized as follows:

(b) The play's plot (the part that uses some events of the Mawwal):

1. Na'īma's love for Ḥasan, and Ḥasan's desire to marry Na'īma.
2. Ḥasan asks for Na'īma's hand from her father.
3. The father refuses Ḥasan's request at the mayor's command, due to Ḥasan's songs mocking the mayor's actions.
4. Na'īma learns of Ḥasan's illness through a gypsy woman Ḥasan sent to her.
5. Na'īma flees her hamlet to Ḥasan's town with the gypsy woman's help.
6. The mayor becomes agitated by Na'īma's escape and orders her father to go fetch her.
7. Na'īma's father arrives in Ḥasan's town, and Ḥasan welcomes him.
8. The father verifies that his daughter Na'īma is still a virgin.
9. Na'īma's father promises Ḥasan to accept the marriage if he comes to her hamlet and asks for her hand from him.
10. Na'īma asks Ḥasan not to come to ask for her hand, sensing the mayor's treachery toward Ḥasan.
11. Ḥasan arrives – alone – to Na'īma's hamlet at the time her father set.
12. The mayor sends some guards, and they slaughter Ḥasan in one of the mayor's estates.
13. Na'īma hides Ḥasan's head after placing it in silk wrappings.

Through comparing the two plots mentioned above, it becomes clear that the author changed only one event unit: replacing Ḥanna and Ḥanīn in the original Mawwal – see the Mawwal example in Part One – with the character of the mayor and some of his followers – see the play's analysis. The reason that prompted the author to make this change is his concern to confirm the presence of the oppressive authority, represented initially by the mayor

and then by the character of the king afterward. Through analyzing the play, it becomes clear that the author placed this inspired part from the Mawwal of Ḥasan and Na‘īma in a narrative style in the mouth of Na‘īma. This part represents Na‘īma’s past and performs an important dramatic function: **justifying the character’s dramatic desire**, which is justifying Na‘īma’s desire to search for Ḥasan’s corpse throughout the entire dramatic event. Additionally, this part performs a dramatic function of great importance, which is **presenting an idea**, as this part presents the idea of treachery while the author follows it with various subjects to confirm this idea.

From this study concerning the dramatic employment of the folk song in *Where Can I Get People? (منين أجيب ناس)*, it becomes clear that the author used several types of folk songs and varied their dramatic employment. This can be summarized as follows:

First: Social Occasion Songs: The author drew inspiration from two main themes: (a) Children’s Game Songs. (b) Lamentation Songs. These songs performed several dramatic functions:

1. Summarizing the idea expressed through the dramatic situation to confirm it.
2. Revealing the character’s psychological reality.
3. Preparing for a subsequent dramatic situation.

Second: The Mawwal: The author used two forms of the non-narrative Mawwal: the Baghdadi Mawwal and the Lame Mawwal (quintet). This type of Mawwal performed several dramatic functions:

1. Presenting an idea.
2. Breaking the unity of rhythm.
3. Preparing for a subsequent dramatic situation.
4. Confirming an idea.

Additionally, the author drew inspiration from two subjects of the narrative Mawwal: the Mawwal of Adham al-Sharqāwī and the Mawwal of Ḥasan and Na‘īma. The play benefited from both, as they performed several functions:

1. Expressing the character’s desire.

2. Confirming important ideas in the play.

3. Justifying the character's dramatic desire.

4. Presenting an idea.

5. Arousing suspense in the spectator.

Thus, it is clear that the songs used in *Where Can I Get People? (منين أجيب ناس)* played a dramatic role, added to the givens of the event, and clarified some of its related aspects.

---

(3) The Dramatic Employment of the Myth of "Isis and Osiris" in the Play *Where Can I Get People? (منين أجيب ناس)*

The author included several explicit references through the dialogue of some characters confirming the association of the character of Na'īma with the Pharaonic figure of Isis. This is clear from the statement of one of the sorceresses in her discussion about Na'īma: "I even know her before you, O world. Yes… before the pyramid… we were captives among them…" (45). And her statement on another subject: "They gaze into the fire and you will see… you will find her, it is her… her… her… Isis" (46). The sorceress also links the character of Ḥasan with the character of Horus, saying: "Examine the word 'groom' (*'arīs*)… it has a whiff of Horus…" (47). Thus, a feature of the myth of Isis and Osiris appears in the play, confirming the author's reliance on it as one of the sources he resorted to when composing the play. On this basis, we must present the part concerning Na'īma's journey in the play to compare it with the mythical original of the subject of Isis and Osiris.

First: Na'īma's Journey: We discussed during the analysis of the play – see the play's analysis – the journey Na'īma undertook from the far south of Egypt to Alexandria, a journey in search of the corpse of her beloved, Ḥasan the singer, whom the authority unjustly attacked and treacherously killed, so that the tongue of truth would cease uttering the authority's faults and exposing its true nature to the people. Na'īma traveled within Egypt's geographical borders, carrying her beloved's head, which expresses – as we said in the analysis – the expression of awareness through words. When Na'īma is frustrated in fulfilling her dramatic desire to find Ḥasan's corpse – which represents the power of action – she does not hesitate to

bury it. Thus, the author was able to present the play's fundamental idea, which is the futility of expressing awareness through words.

Second: Isis's Journey: It is noted that the author derived from the myth of Isis and Osiris the part that concerns Isis's second journey in searching for the limbs of Osiris after Seth found them and tore them into pieces – see part (7) in the myth example in Part One. This is a journey through which Isis aims to gather the pieces of her husband's body in order to resurrect him to life again. The myth affirmed that this journey extended from Upper Egypt to the Levant (Syria), and the obstacle preventing her goal was Seth's eyes everywhere. Isis's desire was realized at the end of the journey with the help of the god Ra, as she found the body and resurrected her husband once more, making him king of the dead.

Comparison Between the Two Journeys: From the brief presentation of the two journeys, it becomes clear that there are several differences between them, which can be summarized as follows:

1. The geographical boundaries of the journey differ between the two works: while Na'īma wanders through Egypt in search of Ḥasan's corpse, Isis reaches the Levant in her journey.
2. Na'īma's desire to find Ḥasan's corpse was not fulfilled, while Isis's desire to find her husband's corpse and revive it was fulfilled.
3. Na'īma's goal is to bury Ḥasan's corpse, whereas Isis's goal is to resurrect her husband Osiris.
4. The outcome of each journey benefited its owner: while Na'īma failed to achieve her dramatic desire, she gained a circle of awareness she had not attained before. Isis benefited from her journey by achieving her desire.
5. The obstacle preventing Na'īma's desire is the authority represented by the mayor, while in the myth it is Seth.

The researcher believes that this difference between the givens of the mythical original of Isis's second journey and the givens of the dramatic event in the play benefited it dramatically, as the following shows:

1. Specifying the geography of the dramatic event within Egypt's borders serves to specify the geography of the oppression the author aimed to present throughout the play.
2. Na'īma's unfulfilled desire determines the fundamental idea the author intended: that conscious words will not deter the oppressive power represented by the authority, especially since the body – which Na'īma searches for – represents physical strength. The author affirmed the authority's oppression of various classes, consequently the emptiness of the people's classes of such strength.
3. Na'īma's goal is to bury Ḥasan's corpse, and the author provided a dramatic justification for this goal in Na'īma's words: "I said: Ḥasan won't rise on the Day of Resurrection like all people to meet his Lord… his corpse must be buried along with his head!" (48), a goal that aligns with the doctrinal requirements of the present era.
4. The fundamental relationship representing the two sides of the conflict appears in this play between the ruler and the ruled. The author represented the ruling authority in the character of the mayor, who does not appear visibly on stage; we only know some information about him through Na'īma. Therefore, it is not of great importance for the author to bring the character of Seth into a dramatic event whose justification relied on past events – Na'īma's past – linked to the mayor's relationship with Na'īma's tragedy. Since the author relied on the ruler-ruled relationship, there was no need to draw inspiration from the character of Seth, who represents the evil sibling. The author provided in his play several reasons leading to the mayor's representation of the antagonist – see the play's analysis – to form the fundamental obstacle to achieving Na'īma's dramatic desire. Thus, it becomes clear that the modifications the author made to the inspired mythical subject are objective modifications, all linked to the play's structure and thought.

If we ask about the dramatic function performed by the inspired part of the myth of Isis and Osiris, represented in the search journey, the answer becomes clear through the play itself: Na'īma's journey in search of her beloved Ḥasan's corpse constitutes – as we said in the play's analysis – a journey from which Na'īma draws awareness through the givens of this reality. She initially thought that oppression was upon her alone and that the issue was individual. But she realized, through her examination of the givens of the oppressive reality, that the issue is a collective one and that oppression falls on all classes of the homeland.

Therefore, she does not hesitate to bury Ḥasan's head, especially since his corpse was thrown – by the authority – into the great sea. Thus, it becomes clear that the dramatic function of the idea of the "search journey" inspired from the myth is **a technical mold whose purpose is to present the play's fundamental idea**. The author justified this journey through Na'īma's narration of her past with a fully adequate dramatic justification.

Footnotes

1. Naguib Surur, *Where Can I Get People? (منين أجيب ناس)* (Cairo: Dār al-Thaqāfa al-Jadīda, 1976), p. 21.
2. Ibid., p. 18.
3. Ibid., p. 18.
4. Ibid., p. 19.
5. Ibid., p. 27.
6. Ibid., p. 27.
7. Ibid., p. 27.
8. Ibid., p. 31.
9. Ibid., p. 23.
10. Ibid., p. 21.
11. Ibid., p. 23.
12. Ibid., p. 55.
13. Ibid., p. 40.
14. Ibid., p. 123.
15. Ibid., p. 41.
16. Ibid., p. 35.
17. Ibid., p. 50.
18. Ibid., p. 56.
19. Ibid., p. 71.
20. Ibid., p. 125.
21. Ibid., p. 120.

22. Ibid., p. 16.
23. Ibid., p. 17.
24. Ibid., p. 18.
25. Ibid., p. 27.
26. Ibid., p. 30.
27. Ibid., p. 33.
28. Ibid., p. 37.
29. Ibid., p. 41.
30. Ibid., p. 45.
31. Ibid., p. 46.
32. Ibid., p. 47.
33. Ibid., p. 45.
34. Ibid., p. 77.
35. Ibid., p. 72.
36. Ibid., p. 44.
37. Ibid., p. 41.
38. Ibid., p. 56.
39. Ibid., p. 67.
40. Ibid., p. 80.
41. Ibid., p. 16.
42. Ibid., pp. 64, 65.
43. See: Dr. Aḥmad ʻAlī Mursī, *al-Ughniyya al-Shaʻbiyya: Madkhal ilā Dirāsatihā* (The Folk Song: An Introduction to Its Study) (Cairo: Dār al-Maʻārif, 1983), p. 291.
44. Naguib Surur, op. cit., p. 17.
45. Ibid., p. 85.
46. Ibid., p. 86.
47. Ibid., p. 88.
48. Ibid., p. 23.

Conclusion

From this study, we conclude that Naguib Surur used several forms of folk literature in his works: *Yassin and Bahiyya (ياسين وبهية)*, *Oh Night, Oh Moon (آه يا ليل يا قمر)*, *Tell the Eye of the Sun (قولوا لعين الشمس)*, and *Where Can I Get People? (منين أجيب ناس)*. These forms are the folk song, the folk proverb, and the myth. Below is a report on the findings of the study for the types of each form – individually – how they were used, and the dramatic functions they performed.

First: The Folk Proverb: The author drew inspiration, in most of the folk proverbs used in his theatre, from those proverbs concerning themes of agriculture in the trilogy: *Yassin and Bahiyya (ياسين وبهية)*, *Oh Night, Oh Moon (آه يا ليل يا قمر)*, and *Tell the Eye of the Sun (قولوا لعين الشمس)*. He also used proverbs of diverse themes in his play *Where Can I Get People? (منين أجيب ناس)*. These folk proverbs occurred on the tongues of the dramatic characters, as well as on the tongues of the chorus and the narrator. These folk proverbs performed several dramatic functions, which can be summarized as follows:

- Foreshadowing subsequent dramatic events.
- Interpreting the dramatic situation.
- Interpreting subsequent dramatic events.
- Confirming the general idea of the dramatic situation by extracting it.
- Confirming the general idea of the play.
- Revealing the dramatic desires of the characters.
- Expressing the character's ideas.
- A means of convincing a character of an idea.
- Explaining the character's behavior.
- Clarifying relationships between characters.
- A source of laughter, thus performing the function of comic relief.
- Variation in rhythm by breaking the intensity of the fixed metrical rhythm throughout the play's dialogue.

Second: Folk Songs: The author drew inspiration from different types of folk songs to be part of the dramatic fabric of his theatrical works. These songs are: (a) Social Occasion Songs: Their themes varied in Naguib Surur's drama to include wedding songs, cradle songs, children's game songs, and lamentation songs. (b) Work Songs: The author derived two main types from the Mawwal:

1. The Non-Narrative Mawwal: It included two forms: the Baghdadi Mawwal and the Lame Mawwal (Quintet).
2. The Narrative Mawwal: From it, the author derived two main subjects: the Mawwal of *Yassin and Bahiyya (ياسين وبهية)*, parts of which were inspired in the trilogy, and the Mawwal of *Ḥasan and Na'īma*, used in composing the play *Where Can I Get People? (منين أجيب ناس)*.

These songs occurred on the tongues of some characters in the author's theatre, as well as on the tongues of the chorus and the narrator. These songs performed several dramatic functions:

- Preparing for the play's main event.
- Preparing for building a new subsidiary event line.
- Summarizing the dramatic situation, thus confirming the idea presented through it.
- Refuting an idea.
- Presenting features of the character or confirming one of them.
- Clarifying some units of the dramatic event by revealing the characters' past.
- Revealing the characters' psychological reality.
- Justifying the characters' dramatic desires.
- Creating a general psychological atmosphere that affirms the tragic theatrical color.
- Creating a sense of realism in what the spectator sees.
- Stirring the spectator's emotions, leading to sympathy with one of the characters.
- Arousing the element of suspense in the spectator.
- One of the technical means for temporal and event transitions.
- Variation in rhythm by breaking the unity of the fixed metrical rhythm throughout the play with a new momentary metrical foot.

Third: The Myth: The author derived the idea of Na‘īma’s journey in the play *Where Can I Get People? (منين أجيب ناس)* from the part representing Isis’s second journey from the myth of Isis and Osiris, which belongs to the type of ritual myth. This constitutes – in the play – the general framework of the play’s dramatic event. This part of the myth was employed dramatically as a technical mold whose purpose is to present the play’s fundamental idea.

Thus, it is clear that Naguib Surur varied in his use of some forms of folk literature – folk proverbs, folk songs, and myth – employed in his theatre, to form one of the threads of the overall dramatic fabric. These forms, in their various types and shapes, performed numerous dramatic functions in his theatre that expressed the ideas, characters, and event in the best manner.

Sources and References

First: Sources:

- Naguib Surur, *Yasin and Bahiya* (ياسين وبهية) (Cairo: Maktabat Madbuli).
- Naguib Surur, *Ah Ya Layl Ya Qamar* (آه يا ليل يا قمر) (Cairo: Maktabat Madbuli, 1980).
- Naguib Surur, *Qoulu li-Ayn al-Shams* (قولوا لعين الشمس) (Cairo: Maktabat Madbuli).
- Naguib Surur, *Minayn Agib Nas* (منين أجيب ناس) (Cairo: Dar al-Thaqafa al-Jadida, 1976).

Second: References:

(a) Arabic Books:

- Dr. Ibrahim Hamada, *Dictionary of Dramatic and Theatrical Terms* (معجم المصطلحات الدرامية والمسرحية) (Cairo: Dar al-Sha’b).
- Dr. Ahmad Ali Morsi, *The Folk Song: An Introduction to Its Study* (الأغنية الشعبية: مدخل إلى دراستها) (Cairo: Dar al-Ma’arif, 1983).
- Bahiga Sidqi Rashid, *Egyptian Folk Songs* (أغاني مصرية شعبية) (Cairo: 1958).

- Dr. Abd al-Hamid Yunus, *Myth and Folk Art* (الأسطورة والفن الشعبي) (Cairo: al-Markaz al-Thaqafi al-Jami'i, 1980).
- Fawzi al-Antil, *What is Folklore?: Studies in Folk Heritage* (الفولكلور ما هو: دراسات في التراث الشعبي) (Cairo: Dar al-Nahda al-Arabiyya, 1977).
- Fawzi al-Antil, *Between Folklore and Popular Culture* (بين الفولكلور والثقافة الشعبية) (Cairo: General Egyptian Book Organization, 1978).
- Muhammad Safwat, *Folk Proverbs* (الأمثال الشعبية) (Cairo: Maktabat Misr, 1978).
- Dr. Magdi Wahba, *Dictionary of Literary Terms* (معجم مصطلحات الأدب) (Beirut: Maktabat Lubnan, 1974).
- Dr. Nabila Ibrahim, *Forms of Expression in Folk Literature* (أشكال التعبير في الأدب الشعبي) (Cairo: Dar Nahdat Misr, 1974).
- Naguib Surur, *Dialogue in Theatre* (حوار في المسرح) (Cairo: Maktabat al-Anglo al-Misriyya, 1969).

(b) Translated Books:

- Alexander Haggerty Krappe, *The Science of Folklore* (علم الفولكلور), trans. Rushdi Salih (Cairo: Dar al-Kitab al-Arabi).

© Periodicals:

- Dr. Ahmad Kamal Zaki, *Myths* (الأساطير), al-Maktaba al-Thaqafiyya (Cairo: General Egyptian Book Organization, 1985).
- Dr. Ahmad Morsi, *The Folk Song* (الأغنية الشعبية), al-Maktaba al-Thaqafiyya (Cairo: General Egyptian Book Organization, 1970).
- Akram Diya' al-Umari, *Heritage and Contemporary Life* (التراث والمعاصرة), Kitab al-Ummah, No. 10 (2nd ed., Qatar: Sharia Courts and Religious Affairs, 1985).
- Al-Sayyid Hafiz al-Aswad, *Oral Heritage and the Study of National Character* (التراث الشفاهي ودراسة الشخصية القومية), in *Alam al-Fikr* magazine, Vol. 16, No. 1 (Kuwait: Ministry of Culture and Information, 1985).
- Rushdi Salih, *A Study in the Science of Folklore* (دراسة في علم الفولكلور), in *Al-Majalla* magazine, No. 27 (Cairo: 1959).

- Dr. Abd al-Hamid Yunus, *The Folktale* (الحكاية الشعبية), al-Maktaba al-Thaqafiyya (Cairo: General Egyptian Book Organization, 1985).
- Abd al-Salam Harun, *Arab Heritage* (التراث العربي), Kitābak, No. 35 (Cairo: Dar al-Ma’arif, 1978).
- Kamil Mustafa al-Shaybi, *Folk Literature: Its Concept and Characteristics* (الأدب الشعبي: مفهومه وخصائصه), in *Al-Turath al-Sha’bi* magazine, No. 3 (Iraq: Ministry of Culture, 1985).
- Muhammad Ibrahim Abu Sunna, *The Philosophy of the Folk Proverb* (فلسفة المثل الشعبي), al-Maktaba al-Thaqafiyya, No. 381 (Cairo: General Egyptian Book Organization, 1984).
- Muhammad Qandil al-Baqli, *Folk Proverbs* (الأمثال الشعبية), Kitābak, No. 44 (Cairo: Dar al-Ma’arif, 1978).

Book Index

Subject	Page
Acknowledgment	3
Introduction	5
Part One: (Forms of Folk Literature in Naguib Surur’s Drama)	9
Preface	11
Footnotes of the Preface	14
Chapter One: (The Folk Proverb)	15
Examples of the Origins of Folk Proverbs Used in Naguib Surur’s Drama	23
Footnotes of Chapter One	25
Chapter Two: (The Folk Song)	28
Examples of the Origins of Folk Songs Used in Naguib Surur’s Drama	38

Subject	Page
Footnotes of Chapter Two	50
Chapter Three: (The Myth)	52
Summary of the Model Myth of Isis and Osiris Used in the Play *Where Can I Get People? (منين أجيب ناس)*	59
Footnotes of Chapter Three	62
Part Two: (The Artistic Employment of Folk Literature Forms in *Yassin and Bahiyya (ياسين وبهية)*)	65
Preface	67
Footnotes of the Preface	72
Chapter Four: (The Artistic Employment of Folk Literature Forms in *Yassin and Bahiyya (ياسين وبهية)*)	73
Introduction	73
Analysis of the Work	76
(1) The Artistic Employment of the Folk Proverb	86
(2) The Artistic Employment of the Folk Song	91
Footnotes of Chapter Four	97
Chapter Five: (The Dramatic Employment of Folk Literature Forms in the Play *Oh Night, Oh Moon (آه يا ليل يا قمر)*)	99
Analysis of the Play	99
(1) The Dramatic Employment of the Folk Proverb	109

Subject	Page
(2) The Dramatic Employment of the Folk Song	113
Footnotes of Chapter Five	124
Chapter Six: (The Dramatic Employment of Folk Literature Forms in the Play *Tell the Eye of the Sun (قولوا لعين الشمس)*)	126
Analysis of the Play	126
(1) The Dramatic Employment of the Folk Proverb	137
(2) The Dramatic Employment of the Folk Song	141
Footnotes of Chapter Six	144
Chapter Seven: (The Dramatic Employment of Folk Literature Forms in the Play *Where Can I Get People? (منين أجيب ناس)*)	145
Analysis of the Play	145
(1) The Dramatic Employment of the Folk Proverb	156
(2) The Dramatic Employment of the Folk Song	161
(3) The Dramatic Employment of the Myth	173
Footnotes of Chapter Seven	178
Conclusion	180
Sources and References	185
Index	189

About the Author

Essam El-Din Abu El-Ela (born January 3, 1962) is an Egyptian writer, critic, drama researcher, and academic professor. His full name is Essam El-Din Hassan Abu El-Ela Hussein.

Born in Old Cairo, Cairo, in January 1962, he obtained his Bachelor's degree from the Higher Institute of Theatrical Arts in 1987 with a grade of "Very Good" (ranking first in his class). He earned a postgraduate diploma from the same institute at the Academy of Arts in Cairo in 1990. He then received his Master's degree in Drama and Theatrical Criticism in 2000 with a grade of "Excellent". In 2005, he was awarded his Doctorate (PhD) in Drama and Theatrical Criticism from the Academy of Arts in Cairo with First Class Honors.

He has authored more than ninety short studies, all published in specialized and semi-specialized periodicals in Cairo, most notably: *Theatre Magazine* (مجلة المسرح), *Cairo Magazine* (مجلة القاهرة), *Teatro Magazine* (مجلة تياترو), and the *Cairo International Festival for Experimental Theatre Bulletin* (نشرة مهرجان القاهرة الدولي للمسرح التجريبي). For many years, he participated in editing the bulletin and selecting performances for the festivals of the Egyptian Association for Theatre Amateurs. He also co-edited the bulletin of the Cairo International Festival for Experimental Theatre from 1991 until he stepped down in 1995.

He participated in the first scientific conference of the First Arab Theatre Festival, organized by the Egyptian Ministry of Culture in Cairo, with a research paper titled *Towards a Popular Theatre* (نحو مسرح شعبي). He participated in the activities of the Menofia University Festival commemorating the great poet Abdel Rahman al-Sharqawi with a research paper titled *The Romanticism of Young Mahran* (رومانتيكية الفتى مهران). For many years, he participated in seminar, screening, and judging panels at the Theatre Directorate of the General Authority for Cultural Palaces, School Theatre, Youth and Sports Theatre, and University Theatre.

Published Books

1. *The Drama of Naguib Surur* (مسرح نجيب سرور) – Madbouly Library, Cairo – 1989.
2. *Aristotle's Theory of Comedy* (نظرية أرسطوطاليس عن الكوميديا) – Madbouly Library, Cairo – 1993.
3. *The Arabic Play: Historical Truth and Artistic Falseness* (المسرحية العربية: الحقيقة التاريخية والزيف الفني) – Egyptian General Book Authority – 1994.
4. *Introduction to Semiotics in Language and Theatre* (مدخل إلى دراسة علم العلامات في اللغة والمسرح) – General Authority for Cultural Palaces – 1996 – First Edition.
5. *The Technical Development of Comedy in Tawfiq al-Hakim's Works* (التطور التقني للملهاة عند توفيق الحكيم) – General Authority for Cultural Palaces – 2002.
6. *Introduction to Semiotics in Language and Theatre* (مدخل إلى دراسة علم العلامات في اللغة والمسرح) – Egyptian General Book Authority – 2005 – Second Expanded Edition.
7. *The Mechanisms of Reception in Tawfiq al-Hakim's Plays* (آليات التلقي في درامات توفيق الحكيم) – Egyptian General Book Authority – 2007.
8. *What is Drama* (ما الدراما) – Egyptian General Book Authority – 2022.

Short and Medium Studies

He has published dozens of short and medium-length studies since 1988 in journals including: *Cairo* (القاهرة), *Theatre* (المسرح), *Folk Arts* (الفنون الشعبية), *New Culture* (الثقافة الجديدة), *Theatre Horizons* (آفاق المسرح), *Teatro* (تياترو), and *Our Theatre* (مسرحنا).

Book Introductions

1. Introduction to the play *Mother of the Axe* (أم الفاس) by the Saudi writer Malha Abdullah.
2. Introduction to the book *The Impact of Bedouin Life on Theatre in Saudi Arabia* (أثر البداوة على المسرح في السعودية) by the Saudi writer Malha Abdullah.
3. Introductions to plays for various volumes of the *Literary Illuminations* (إشراقات أدبية) series – Egyptian General Book Authority.

4. Introduction to and editing of Volumes 2, 3, 4, 5, and 6 of the *Complete Works of Naguib Surur* (الأعمال الكاملة لنجيب سرور) – Egyptian General Book Authority.
5. Introduction to the play *Ali Baba* (علي بابا) by Tawfiq al-Hakim – Egyptian General Book Authority.

Dramatic and Creative Writings

1. *A Husband's Love Affairs* (غراميات زوج) – A comedy in two acts – 1995.
2. *The Absent* (الغائب) – A one-act drama – published in *Theatre Horizons* magazine.
3. *The Age of Chaos* (زمن الفوضى) – A dramatic elegy in one act.
4. *Paradise of the East* (فردوس الشرق) – A 30-episode radio drama series broadcast by the Cultural Program Radio in 2009, starring: Galal El-Sharkawy, Manal Salameh, and a group of Egyptian radio drama stars; Music by: Michel El-Masry, Directed by: Ragab El-Halawani.

Academic and Professional Career

- **Demonstrator**, Department of Drama and Criticism, Higher Institute of Theatrical Arts (appointed July 27, 1989).
- **Assistant Lecturer**, Department of Drama and Theatrical Criticism (appointed 1998).
- **Lecturer**, Department of Drama and Theatrical Criticism (appointed 2005).
- **Associate Professor**, Department of Drama and Theatrical Criticism (appointed 2010).
- **Head of the Department of Drama and Theatrical Criticism** (from 2010 until he resigned from the chairmanship in November 2017).
- **Professor**, Department of Drama and Theatrical Criticism (appointed May 2020).
- **Member of the Permanent Promotions Committee** in the fields of Drama and Theatrical Criticism at the Academy of Arts.
- **Head of the Department of Drama and Theatrical Criticism** (from July 2020 until he resigned from the chairmanship in February 2021).

He has supervised and examined numerous Master's and Doctoral (PhD) theses at the Academy of Arts, Alexandria University, Menofia University, Ain Shams University, Zagazig University, Benha University, and Mansoura University.

In addition to teaching in the three departments at the Higher Institute of Theatrical Arts at the Academy of Arts in Cairo and the Academy of Arts unit in Alexandria, he taught at the Faculty of Mass Communication, Cairo University for several years, and the Department of Drama and Theatrical Criticism at the Faculty of Arts, Ain Shams University for several years. He has also been teaching undergraduate and postgraduate courses at the Higher Institute of Folk Arts for many years, and taught at the Higher Institute of Child Arts.

He worked on play reading panels at the Theatre Directorate of the General Authority for Cultural Palaces for many years, as well as radio drama reading panels at the Radio Sector in Maspero for several years before stepping down. He currently serves on the play reading committee at the Artistic House of Theatre under the Egyptian Ministry of Culture.